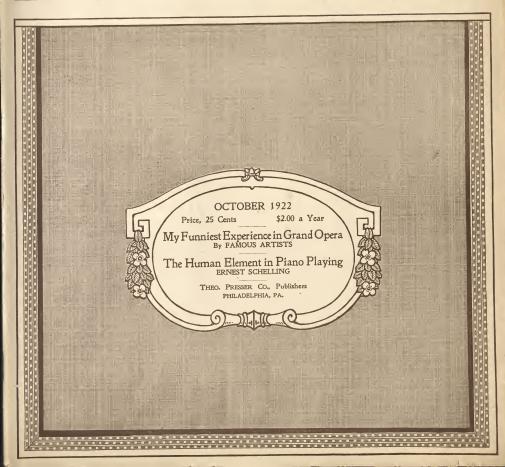
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MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS. Edited by James Francis Cooke

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ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the let of the month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO., Publishers,

The World of Music

The Conductorless Orchestra has The Conductoriess preserve as made its appearance in Russian concert halls. Thus we are returning to the time preceding Mozart, when the orchestra followed the lead of the principal first violinist or often of a man in authority seated at the harpsichord.

A Donation of \$5,000 for current ex-penses has been given by the Carnegic Cor-poration to the Oratorio Society of New York. Such singing organizations have had and still exert a wonderful influence on the musical progress of our public and deserve liberal support from art benefactors.

Jarosiaw de Zielinski, composer, Jaroslaw de Ziellanki, composer, planist and tencher, passed away at Monte cito, California on the 2nd away at Monte cito, California on the 2nd away at Monte cito, and can be composed away at the content of the cito away at th

Herr Wymetal, chief stage manager of the Vienna Staatsoper, has been engaged to produce several operss at the Metropolitan Opera House during the coming season.

Anna Pavlowa and her company of Rus-ian dancers sailed from Vancouver on Au-ust 24, for a four of the Fsr East which fill begin at the Imperial Theatre of Toklo a September 10.

meinner 10.

Minnie Hauck, idol of the last generation as Carmen, and now the Baroness
Hesse-Wartege, has become totally blind and
s spending the summer at Lucerne, Switzer-

A \$1,000 Prize is offered by Balahan and Katz, owners of the Chicago, Tiroli, Roosevell, Riviera and Central Park Theatres of Chicago, for the best composition for orchestra, not to exceed twenty minutes in performance, and by a bora or naturalized American.

Louis Koemmenich, hest known as the conductor of the Mendelssohn Glee Cluh and other choral societies of New York, and as a composer of vocal music, was found dead in his apartment on the night of August

Max Bruch's first memorial since his desth is in the form of a tablet placed on the facade of the house in Sondershausen where he lived from 1866 to 1870. It is a gift from the city and was presented at the recent Thuringen Music Festival. Summer Concerts at the Lewisohn

Summer Concerts at the Levisions Stadium are to be made permanent for New York. The organization responsible for these concerts has been made perpetual; offices are to be kept open all the year for their promotion; and Henry Hadley and Willy Van Hoogstraten will be the conductors again for next sesson.

The German Opera Company from Berlin with George Blumenthal as general director, will open a season at the Manhatter of the Company of the Co

A Galli-Curci Theatre was dedicated at Margaretsville, New York, on the 25th of August, with Madame Amelita Galli-Curci in attendance.

Arthur Nikisch's Biography is being prepared by Kichard Strauss, Gerbardt Ilauptman, Ferdinand Pohl and Hemrich Ebevalley in collaboration. According to report it is to appear abroad in October.

8200,000 Receipts, with a considerable result of the sound of summer opers at Fresh 1 of the sound of summer opers at Fresh 1 of the sound of summer opers at Fresh 1 of the sound of summer opers at Fresh 2 of the sound of summer opers at Fresh 2 of the sound of summer opers at Fresh 2 of the sound of summer opers at Fresh 2 of the sound of summer operation of the sound of the sou

The Rassian Grand Opera Com-pany, remembered for its work in America during the last season, has hen taken un-der the management of S. Hurok for its activities hoth in America and Europe. Fortune Gullo, the dynamo of the San Carlo Opera Company, has returned from a summer in Europe whither he went for ad-ditional artists for his organization. Of these he reports some rare finds.

The Chicago Opern Season, by tenta-tive announcement, will open with a per-formance of The Love of Three Kings, in which Mary Garden will assume the role of

Prizes Aggregating \$2,750 are offered American composers by the National Federa-tion of Music Clubs. For particulars ad-dress Mrs. Edwin B. Garrigues, 201 Belle-vue-Stratford, Philadelphia, Ps.

The Ukranian National Chorus, with Alexander Koschetz as conductor, will be one of the attractions of our next must-cal season. This choral organization has the reputation of heins something of a human orchestra played upon with epchanting results by a sympathetic leader.

Organ Compositions of American Composers are having their "innings" with English players of the king of instru-ments. Scarcely a recent British organ re-cital program has heen noticed on which at least one composition by an American wss not used.

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2:20,000 Italian Lire for a One-act Opera. 5,000 Italian Lire for an Orchestral Suite and \$100 for a Song or Ballad with Italian or English text, are prizes offered by the particulars address the Lega Musicale Ital-iana, Inc., 128 West Forty-ninth Street, New York City.

Marie Gabrielle Leschetizky, wife of the fsmous teacher, at a recent recital in Paris "chjoved a brilliant success." Her program was entrely of Chopin, of whom some remarked that she is "among the great-est living interpreters."

A Theater for the Royal Academy of Music of London is planned as a memorial of its centenary which has just method be received as the celebrated. The moving idea is that this students of singing early training in operatic acting, the lack of which is the weakness of so many really tailented wocalists.

Edouard Lalo, composer of Le Roi d'Ys, is to have a monument to his memory in Lille, where he was born January 27, 1823.

The Instrument Invented by Dr. Morris Stocher, nrofessor of bacteriology of Mt. St. Vincent's College in New York known as a Music Tvoewriter has met with unusual support from musicians. The fact of Mr. St. Vincent's College in New York unusual support from musicians. The fact that in its development Stehnway and Sons trained mechanics in developing his idea indicates that it has had highly trained superplana kelpoard show which there are rollers over which pass arrips of paper not operator plays unon the keyhoard in the regular manner and the music played in reference of the passion of the stehnard show that the stehnard in the development at man in the industry as Mr. Ernest play in the stehnard shows the stehn

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School and College Announcements Continued on page 719

OCTOBER, 1922

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VOL. XL, No. 10

Technic-making Machines

EVERY few years some new device turns up with an excited inventor who is certain that he has solved the problems of technic by making a mechanical short-cut and thereby discarding years of practice. We have seen several of these devices and we have talked with musicians of high standing who have endorsed them with blazing zeal.

The strange thing about such machines is that they seem to survive just about as long as the enthusiasm of the inventor is behind the enterprise and very little longer. Just why this is can hardly be explained. We have known of dumb-keyboard devices which with certain pupils have produced results quite amazing. Other devices have impressed us only because they have had an unquestioned erosive effect upon the musical sensibilities of the performer.

Some years ago an inventor came to us with a huge contrivance into which the hand was to be placed on a series of levers with finger pockets. A one-eighth horse-power motor was turned on and the hand was given such a pulling and mauling in a few minutes that one almost shrieked for liberation. The whole contrivance sounded like a threshing machine pummeling a bass drum. The inventor assured us that it was perfectly foolish for one to practice for hours when by shaking hands with his contraption one could acquire a technic without physical or mental effort. Of course such an absurd thing has long since been filed on the shelves of oblivion.

Yet the mechanical hand-makers and hand-moulders have been coming and going for over a century. J. B. Logier, the German-French theorist, long resident in Ireland, invented a Chiroplast, two parallel rails in front of the keyboard, with finger guides so that the player's hands were held in a form of musical stocks. Celebrated musicians lauded it and it was so popular that teachers paid as high as \$500 for the privilege of using it in their teaching. It was surely destined to revolutionize piano playing. That was in 1814. One hundred years have past and teachers are using the same old technical material written prior to the time of Logier; but the Chiroplast has gone the way of all such devices. The lineal descendants of the Chiroplast, though bearing slight resemblance to their ancestor, were the Digitorium and the Technicon-both musical and technical panaceas in their time.

It is noteworthy that many of these devices do produce results with certain people. That they have produced injury when carelessly used or over used, Schumann stands in testimony. However, the tendency of teachers is to confine their efforts to the natural keyboard on very similar instruments. Liszt, Rubinstein and Paderewski were keyboard bred-has any mechanical system produced their superior?

Discarding Junk

Ir takes courage for the average person to throw away some article of furniture to which he has become attached, even it be a hideous monstrosity. There are thousands of homes with parlors and bedrooms fairly loaded with furniture, pictures, etc., all in the most dreadful taste, but kept there either through indifference or ignorance of what is really and truly beautiful. There is very little excuse for ugliness in the home in these

days with magazines and shops pointing out what is good and what is bad. The unfortunate part of it is that all this junk has cost money, which might just as well have been spent for something worth while. Once fixed in the home, junk seems as hard to vank out as a molar with hooked roots. Sentiment sometimes veneers some frightful thing with beautiful memories.

Mother hangs on to the hand-painted pansy and gilt rolling pin, not because she likes it but because it reminds her of some wonderful days when her hair was braided down her back and people said to her, "My! Anyone that can paint like that ought

There seems to be the same difficulty for some people to . junk trashy music. Parents cling on to old worthless pieces and insist upon having them for sentiment sake; meanwhile, the education of the child suffers.

In order to build it is often necessary to tear down. November winds and January blizzards rip off the branches of the old tree so that new and stronger branches may come. Nature

The reason why some teachers insist upon "going back to the beginning" is that there is no other way to destroy the old junk than that of making a fresh start.

Think over your repertoire and make up your mind how many pieces you know that will stand the test of time. How many will be forgotten in a few years. Find out what is junk and junk it. You need every minute to learn the good in music. There is very little time for junk.

Most of all junk your old prejudices, your old grudges, your narrowness. Study yourself closely to find out your old bad habits; how much of this junk you have loaded on to your soul. Soul junk, old repressions, old hates, old prejudices, according to the latest scientific psychology, are the reasons for most nervous breakdowns and many life failures.

If you want to keep young, don't let your soul be a spiritual junk shop.

One Thousand Dollars in Prizes

A very gratifying amount of attention has already been manifested in the ETUDE MUSIC MAGAZINE'S announcement of \$1000.00 in prizes for musical compositions, which is being described in detail in each issue of the periodical. We sincerely trust that we shall receive a great number of compositions that are really melodious, that have genuine charm and originality, and the indefinable thing which marks all real works of art, SPONTANEITY. The contest does not close until December first and therefore we are taking some of our editorial space to comment upon certain aspects of The Etude's musical supplement which may not be clear to all. Since we are convinced that much otherwise good musical talent is ruined by a "pose" or a kind of "cant" very alien to real American ideals, we trust that we shall be able to make our point clear and convincing.

It surely must have been none other than dear Dr. Oliver Wendell Holmes, himself, who said of his Bostonese friends, "He thinks that murdering the King's English is a far more serious crime than murdering an English King."

This kind of intolerance is found all over the musical world. You know the nose-lofty person who is so terribly distressed by even the slightest suggestion of Lange's Flower Song. The pose goes all along the line. Stravinsky has just proclaimed that the music of Beethoven is not at all to his liking. Prof. Gump and all the little Gumplets discover that Brahms is the only master, the only man of gigantic genius, and so on ad

Pity the person who has not yet found out that there must be music for all people, that there must be musical diets of all kinds for different musical appetites, for different musical ages, different races.

The works of great masters are constantly being reproduced in The ETUDE musical section. The best compositions of many of the foremost composers of the day in Europe

We do not want the so-called "high-brow" stuff merely because we do not think that it is wholesome musical diet to serve at an immense musical banquet to which 200,000 or more guests come every month. But we do want the best, whether it is a little teaching piece, a brilliant salon number, a composition worthy of being called a classic, or "just an old home song." We must please an immense number of people and we want to delight as many as possible. However, if you happen to encounter in The Etude a few compositions that may seem trite to you, remember that there are thousands who are climbing up the musical scale who enjoy and need these pieces as indispensable rungs in the ladder.

Craftsmanship in music is as valuable as good workmanship in any field of art. Without grammar you can hardly expect to be entitled to express yourself. Some people acquire grammar without ever opening a book on grammar or rhetoric. Yet all the grammar and all the rhetoric and all the harmony and all the counterpoint never made a genius nor ever created a substitute for natural gifts. Send in your compositions. Brains, tunes that are really beautiful, thoughts, ideas, freshness of conception and human spontaneity will all be welcomed. Who knows-this competition may uncover some real gold concealed by modesty?

Middle Age and Music

WE wish that it were possible to reprint here some of the valuable counsel to be found in an editorial upon "The Problems of Middle Age" which we read in the London Daily Telegraph of April 22nd of this year. The ETUDE, however, is crammed so full of things that we often are obliged to leave out some very interesting material we should like to pass along.

Middle age for many musicians has proven a very dangerous point. Still keen with ambition, vested with experience, eager in the fight and maddened by the fleeting hour with its wonderful cargo of opportunities, the musician is often inclined to run his engine at top speed to accomplish his purposes. Probably, never before have his possibilities been revealed to him. He sees great vistas of new lands to which he feels impelled to go before his journey's end. He becomes impatient with himself, disgusted with past neglect and fearful that he will end his days before he can reach the promised land. This almost invariably paves the way for a breakdown.

To keep the visions of youth, to employ the capital of experience, to work with a quiet but intense balance of one's powers often enables the middle-aged musician to reach heights at that period which he could never have attained before, Cast aside gloomy forebodings, make definite, optimistic plans, greet the sunrise with childish joy each day, love flowers, children, art, music, with fresh affection. Fill your soul with the glorious beauty of life and spread that beauty to others. Then you will find yourself on the threshold of your greater careeryour bigger, nobler, most worth-while period of achievement.

Reclame!

ALL over musical Europe one finds critics of America who do not hesitate to denounce what they call American reclame! What is reclame? Perhaps the best interpretation of the word in a comprehensive sense is "Ballyhoo." Of course "Ballyhoo" is the name of the joyous recitative of the gentleman who stands in front of a circus sideshow and perjures his soul as to the wonders concealed behind the mystic canvas. The musical barkers are press agents who with a phantom regard for "the truth and nothing but the real truth" invent all kinds of fiction about the musical artists they are paid to exploit. These, in turn, they either foist upon the press by means of ingenuity or actually pay to have published by unscrupulous sheets.

There was a time when no word phantasy was too exaggerated or too absurd to be swallowed by the papers. There are still printing presses that feed upon this kind of garbage.

The European artist who slings mud at American methods of reclame is usually among the first to employ it both here and in his own country. Meanwhile American artists have for the most part long since seen the silliness and stupidity of such a method in building up a substantial reputation. Those who do use it are like the ghosts of the patron saint of reclame, P. T. Barnum, and luckily for our national standards they are dis-

Leo Slezak, Bohemian tenor, long a favorite in America in ante-bellum days, has recently completed his autobiography which he humorously calls My Complete Works. Slezak was long celebrated at the Metropolitan for his inches and for his wit. He sees in the American public an exceedingly naive people ready to swallow any fiction providing it is dressed with the sauce of newspaper ink. He laughs at the way in which he was pressed into being godfather for a camel in Chicago, the way in which he was permitted to reel off absurd stories for rav enous cub reporters, the way in which such truck is necessary to establish a following in America. At the same time he did not catch our greatest national characteristic and understand that most Americans were laughing in their sleeves at the exaggerations and the carnival of circus tricks. Time and again it has been shown that the really great artist who permits himself to be exploited succeeds in spite of such methods, not by them. Thousands and thousands of dollars are spent in this country to support musical barkers. The louder the ballyhoo the greater the failure unless the artist really has genuine musical worth. The American people are not fooled. No amount of reclame can sustain a worthless artist in these days. On the other hand, there are American artists who have built up the finest kind of a following quite sans reclame.

The sunset came to Newton J. Corey just a few weeks ago. His life of splendid usefulness to his profession closed with the blessing of good work well done. Up to the last his service to the readers of this paper through the "Teachers' Round Table" was faithful, practical and loving. Every question that came to him was answered with the same conscientious consideration that he would show to one of his own pupils. We join with our friends in mourning the loss of a noble educator. The precedents he established will become an ideal to those who carry on the work which he conducted so long and so loyally.

Stemming the Tide

WE have just read in the papers that the Hon. H. K. Daugherty, Attorney-General of the United States, has wisely sent a telegram to the Bar Association urging this powerful body to take steps to bar the flood of red literature and propaganda now threatening our country. Notice that the Attorney-General did not send a letter. He thought that the danger was so imminent that he wired.

The historic attitude of the lawyer was to stop trouble at the spigot. The lawyer lived on trouble and when enough accumulated his business was prosperous. The modern lawyer, however, realizes that the best way to stop trouble is before it

We feel that, with all due respect, our Attorney-General is beginning at the wrong end. He is trying to stem the flow at the spigot while millions are filling the barrel to the bursting

We feel that the home, the church and the school are far more powerful bulwarks than the bench. Again the need for the "Golden Hour" in the day school arises. Let every child be drilled in honesty and patriotism with the inspiring background of music. In this day of dissension, strikes, Bolshevism and banditry the "Golden Hour" is needed far more than ever.

Every day more new friends come to us, recommended by old friends. This is a fine issue to show to prospective



The Funniest Experience I Ever Had in Opera

A Symposium in which many Operatic Celebrities have taken part

Operatic celebrilies encounter so many humorous things negro slaves was conducted by a kind of super-supe laced shoes. Added to this was a sword sheathed in red that it is often difficult for them to recall the funniest. The grandeur and solemnity of grand opera is so delicately poised that it needs but little to turn the sublimity of Aida to the ridiculous comedy of the circus ring. The editor recalls one performance of Aida in which in the triumphal return of Rhadames the procession of

LUCREZIA BORI Metropolitan Opera Company

Many things have come under my observation in the course of my career as an opera singer that have been exceedingly amusing; but the one that stands out most clearly in my mind is an incident that occurred at my first performance of "L'Amore dei Tre Re," after my return to the Metropolitan following the recovery of my voice. At the time it occurred I was so extremely embarrassed that I couldn't appreciate the humor of the situation until afterwards, when it seemed doubly funny.

Most of my operatic costumes are of my own design, but they are executed by Alice Bernard, of Paris; and without being egotistic I can say that they are really artcreations, and have been very generally admired. The costumes for "L'Amore dei Tre Re" were especially handsome, and have created considerable comment. am frank to admit that the handsome robe I wore as Fiora, consisting of a front and back panel, with an enormous train, all heavily embroidered with jewels on costly material, edged with the most beautiful and precious brocade, all over an underdress of alluring chiffon. delighted my feminine soul, and it gave me a childish delight every time I put the costume on.

It was in the second act. I had already been killed, but my body was not yet stiff. Archibaldo, in the per-son of Jose Mardones, had lifted me in his strong arms from the settee on which my lifeless form lay, and was starting to carry me off stage, when I felt something tugging at my skirt, and looking from between closed lids I saw that the train of my underdress had somehow fastened itself under the leg of the settee. At the next step I heard the sound of tearing, and realized the awful truth. It would be bad enough to have my lovely costume that had cost me so much time and thought and money, and which I loved so much, torn, step by step, as I was carried to the extreme left of the stage; but the entire fastenings of the robe were on the under part; and if it should tear or pull sufficiently to open those fastenings the entire robe would slip off of me. But what could I do? I could not lift a single finger to help

who must certainly have been at some time in his career a traffic cop. Incidentally he was also a deadly enemy of the Volstead act and was doing his best to show his defiance to it. On he came dressed in a kind of maroon kimona, with a headgear like that of Dante. Underneath were his "pants" and a pair of ordinary tan

myself. I was a corpse and a corpse I must remain, come what might. So I ground my teeth together, and inwardly prayed for luck. And I did have luck. Though the dress was ruined, it tore in such a way that the fastenings weren't touched at all, but by the time I reached my destination there was a long narrow strip of the green chiffon to mark the course I had taken, and the audience had a good laugh at my expense that night. You may be sure that I've altered my death scene technique so as to avoid any more such mishaps.

GIUSEPPE DE LUCA

Metropolitan Opera Company

ALAS what may seem funny to the Artist when it occurs can lose a great deal in the telling. One of the most amusing of my many experiences happened when I was on my way to Russia. I could speak only a few words of Russian and when I reached the frontier I was immediately stopped by the Russian secret service men and informed that I was under arrest. In vain I plead with them that I was not in any way a dangerous character, only to receive the reply that they knew full well who was and that they were waiting for me. Then I had an idea. I thought of the Russian love for music and started in to sing. Goodness how I sang. One aria after the other. Gradually, when the police saw the extent of my repertoire, they were convinced that I was really what I said-an opera singer and not a spy. I can still see myself going about that group of solemn faced Russians singing "Rigoletto," "Aida," "Trovatore" and "Pagliacci" with perhaps more fervor than I could put into a stage performance

Upon another occasion in Bucharest I was commanded to sing at the Royal Opera. To my great surprise, when the curtain went up I found that the singers were all singing in Greek, a language of which I knew but little. This staggered me at first; but I soon got on to the opera, which fortunately was "Rigoletto," which I knew so well. I protested to the Maestro and he consented to a rehearsal for "Pagliacci," which was to be the opera on the following night. To my dismay the

ceeded to direct the returning warriors to their places like a human semaphore. Finally some one of the chorus men was evidently directed by the stage manager to yank him off and this was done with great protest, accompanied by an obbligato of screams from the audience. prima donna did not appear at the rehearsal. I refused

to proceed, but the conductor assured me that she was a very beautiful and highly accomplished singer who could The night came and the beautiful and accomplished

singer proved to be sixty years old and an impossible artist. The explanation was that she was the wife of the impresario.

GERALDINE FARRAR Metropolitan Opera Company

One of my most amusing operatic experiences happened while singing in the small town of M— not far from Berlin, in the very early days of my career. It was a ducal theatre of moderate dimensions, but all the trappings and etiquette were quite those of a metropolis. The best artists of the lyric and dramatic stage at that time alternated as "guests" and "stars" of an excellent

stock company supported by the Crown.

The munificent sum of 2500 marks (at that time about \$600. American money) was offered me for two appearances, one of "Traviata" and one of "Mignon," the former to be the opening performance. There had been the usual piano rehearsal and conversation regarding the general positions on the stage. My tenor partner was a comrade from the Berlin Royal Opera who subsequently became well-known to Metropolitan audiences here, Mr. Karl Jorn. Naturally he was familiar with all details of my interpretation, particularly in the supper scene of the first act, into which we both tried to infuse a little more modern spirit than is usual in the old-fashioned

In the celebrated duo ("Libiamo"), where Mr. Jorn and I sang of Violetta's growing interest in Alfredo's advances, it was my custom after drinking from his glass, to toss it lightly away instead of replacing it decorously on the table. This was done amid an outburst of applause for the brilliant finale, when to my amazement as the glass shattered to the floor, an uniformed attendant dashed out from the wings, dustpan and broom in hand and took his time in carefully re-

THE ETUDE

P. S .- Perhaps it is necessary to know something of the truly martial order that prevailed in German theaters to realize of just what flagrant "originality" I was guilty.

FORTUNE GALLO

Director of the San Carlo Opera Company

In Los Angeles my advance agent had large posters printed with the names of the various artists and, being more famaliar with printing than with artists he had two names-one lady and one gentleman-a little larger than the others, with stars placed on the same line to fill the space, hoping thereby to make a hit. He made a hit with the particular stars all right, but not so with the remainder of the company. When I arrived in Los Angeles, after a wild trip of a thousand miles by machine, the balance of the company were refusing to sing until the offending posters had been destroyed. We were compelled to have a new set in uniform sized type, each being accompanied by a star at each side of it. You see, everything arranged at the cost of one sleepless night, a bit of judicious printing and a few fivepointed stars!

Again, in moving my company from Canton to Detroit, by the Pennsylvania Railroad, it was necessary to meet a 5 A. M. train in order to be able to appear in the latter city at night. The members of the chorus obstinately refused to arise at "the indecently early hour five" and the fear of losing the night engagement made it necessary to engage a special train from Canton to Toledo so that the very temperamental ladies and gentlemen of the chorus might stay abed until nine o'clock. This cost \$600 besides resulting in a late arrival. I need not say that I was not present on this occasion. If I had been my reputation as "the human alarm clock" would have been sustained and there would have been no special train!

In another city, on the Pacific Coast, a dramatic soprano informed us of the city full of friends that awaited her triumphal return in something like "Aida." She was billed to sing one performance only, but she threatened to take something that would make her violently ill unless she were permitted to sing two performances to satisfy the cravings of her friends. Here again I was forced to make a concession-tor we were far from our New York base of supplies-and a special opera was put on for this Hindenburg of soprani. Two performances were thus given, but unhappily for the optimism of youth only three of her friends turned up and they all asked for passes!

A leading soprano, a baritone and a tenor of the company formed a syndicate in one city and sent me word that unless I would at once depose the company manager and place in his position an acceptable substitute, they would not continue to sing. And we had ten weeks more to go. By violent and continued use of the telegraph wires they were persuaded to allow my manager to continue with them for two more weeks. I promised that I personally would come to them and manage the company after this period. I jumped out on the road and joined the company. Then I invited them to a spaghetti dinner accompanied by some onehalf of one per cent red wine, and by the time I was ready to leave the whole company, including the recalcitrant tenor, baritone and soprano were hugging and cheering the manager. They insisted that he remain with the company and at the end of the season they presented him with a gold watch and chain.

Verily, the ways of the artistically inclined are past understanding

IEANNE GORDON Metropolitan Opera Company

"THE funniest thing that ever happened to me in the course of my musical career, which really hasn't been very long, occurred on the night I made my début at the Metropolitan, and I don't hesitate to say that I think it can hold its own with the best of them

"The time prior to my début was the busiest period of my life. It would have been in any event, but it was more particularly so in view of the fact that I hadn't ing louder and louder, "The curl, give her the curl." The

do-never had any idea of making a career until my husband was called away to war and I thought I could turn my voice and musical knowledge into much needed dollars and cents. So at the time I made my bow at the Metropolitan I had only a few appearances with the Scotti and Creatore companies, and two roles to my credit. You may therefore believe it when I say I worked and worked to perfect myself before the crucial day, and my one thought was to 'get over' with the

"Just before going on the stage that night, while I was that I could hardly hear the music, Mr. Agnini, the stage director, who had also put me through my first paces with the Scotti organization, rushed up to me and urged me to do my best. Once on, I lost all self-consciousness in the exhilaration with which the beauty of the music filled me, and my voice and spirit responded gloriously. Not until the end of my aria was I again Jeanne Gordon. Then I was rewarded with thunderous applause, which continued loud and insistently until I came out four times to bow by myself. I had 'gotten over.' Fine! I had accomplished what I had been working for. A good job well done. Gaily I ran back to my room, undressed in a jiffy, jumped into my street dress, and was about to pin on my hat, when Agnini rushed in. 'Bravo,' he cried. Then looking at me in consternation, 'Where are you going? There are two more acts."

ORVILLE HARROLD

Metropolitan Opera Company HERE is a scream that actually happened in London when I was playing "Quo Vadis" with the Hammerstein company. Perhaps some of the ETUDE readers will remember the scene where the giant Ursus carried the orima donna Lydia across the stage. Hammerstein, who nad a very fine sense of dramatic fitness saw to it that he had a real "surenuf" giant. The fellow was a colossal raw-boned Englishman, who must have been over seven feet. He was huge in every way; and, as far as giants went, he filled the bill. He also had the habit of coming to rehearsals with a little too much "arf and arf" than was good for him; but he was a good-natured giant and we excused him. In his part his attire consisted of a tiger skin wound around his body. The rest of his body was bare skin. (Ha' Ha,'-ioke). Hammerstein had him painted a rich henna, to make him look more wild and powerful.

Finally the scene came when he was to carry Lydia across the stage. Lydia likewise was large and fat and not too easily handled even by a giant. Ursss got her to about the middle of the stage when he was seen to grab for his tiger skin. In a moment the stage manager saw that the skin was slipping from its moorings. The giant stopped with one arm holding the prima down and the other his tiger skin. It was clearly a case of the

"Drop her and run," shouted the stage manager over and all-kind forte of the orchestra. This he did, but the whole house caught on and shrieked,

FLORENCE MACBETH

Chicago Opera Company PROBABLY the funniest experience I ever had occurred this season at Ravinia when, in "Rigoletto," a situation arose which changed one of the most powerfully dramatic scenes into hilarious comedy.

It was in the scene where, escaping from the Duke, I am pleading with my stage father to believe my story and in the midst of which he throws me aside and paces the room torn with feelings of mingled anger, doubt and

I was, as usual, on my knees, and just as he was throwing me aside I noticed that one of the curls of my stage wig had become detached and was hanging from one of the buttons of his coat.

I was dumbfounded. If the audience saw him raging around the stage with a blonde curl hanging to his coat tails it would be convulsed with laughter and the whole illusion of the scene, and with it the opera, would not only break down but would become intensely farcical, Rigoletto knew nothing of this wayward curl and I could make no move lest it would shatter the illusion in these tense moments. I had to make a lightning decision. I decided to cling to that curl, but in doing so I had to cling to Rigoletto too. And so raging around the room. vainly trying to shake me off, went Rigoletto, while on bended knees, the while warbling my plaintive story, I frantically resisted him at the same time making vain grabs at that adventurous golden curl. But this was not all. Rigoletto's earthly wife, who happened to be in the wings, was alive to the situation and was whisper-

worked up to my Metropolitan engagement as most folks situation thus resolved itself into a race between the Rigoletto long enough to seize that curl.

Luckily, I won. But even when I got it I found my. self in another dilemma, for I had nowhere to hide it Yes, there was. I thought of my spacious sleeves and so down it went into one of them and with more movements appropriate to the scene I was soon conscious of it resting where none could see, and from whence I could remove it at leisure in my dressing room later.

Did the audience become alive to the situation? Well not exactly. You see it thought that my tragic contributions to traditional behavior were the evolution of my own brain and so at the end of the act I came in for the biggest ovation I ever received.

I might add that I am still looking for that wig master who was responsible for hooking the curls on the base of the wig. He slipped away before I dressed to avoid the reckoning, and no one seems to have seen him

EDWARD SIEDLE

Technical Director, Metropolitan Opera Company You ask me to give you a laughable occurrence in grand opera while being given before the public. I find it very difficult to do so, as we, who are working behind the curtain, never can see anything laughable when something goes wrong in sight of the audience.

I remember an experience with Italo Campanini in a performance of "Lohengrin" which took place in the Academy of Music in 1878. In his entrance, when he is drawn by the swan, I was under the truck propelling the whole of the machinery, and, owing to the unevenness of the stage, the swan and boat wabbled, throwing Campanini off his balance, and in his anxiety to recover himself, he threw his shield away and made frantic efforts with his sword to chastise me, but fortunately, being out of reach, he was unable to vent his anger. Finally he threw his sword away. It went through the canvas, and was sunk into the water. The whole procedure, of course, was not understood by the audience. The seriousness and grandeur of his entrance was utterly ruined. There were a great many in the audience who, not understanding what had happened, were divided as to whether they should laugh aloud, or show concern over the danger of the possibility of Lohengrin drowning. I know that I received a terrible talking to by the stage manager, for I was only a young fellow, and I believe Campanini never forgave me, although I really was not

HENRI SCOTT

Metropolitan and Hammerstein Opera Companies

THE intricate mechanism and elaborate construction of the scenery in a grand opera production oftentimes, through mishap, are the means of affording some amusing situations. Of the many mirth-provoking ones that have happened in my career, one of them stands out very distinctly. It was in a performance of "Aida." In Act III the scene is the Nile River. In the previous act, the King has given the hand of his daughter Anneris, to the victorious leader of the Egyptian armies, Rhadames. In the role of Ramfis, the High Priest, I conduct Amneris to the Temple, which is situated upon an island in the Nile, where she may pray to the gods that the undivided love of Rhadames may be hers. On this occasion I had just placed my foot upon the shore of the island and begun to sing, "Come to the fane of Isis," when the audience began to titter. It was plain to be seen that something had occurred to distract them from the music. As nearly as I could perceive over the footlights, the people were looking directly at me, and I suffered that cold, clammy feeling that part of my flowing robes had become detached and that I was presenting a ludicrous appearance. I kept bravely on singing until I had passed into the Temple and off the stage with Anneris. Giving myself the "once over," I saw that my costume was intact. and made anxious inquiries of the stagehands, and discovered that, at the moment the audience began to snicker, the big, yellow Egyptian moon that shone so mellowly over our heads, had dropped about six feet, and was carefully pulled up to its place again by the one who had it in charge. I know I said something that did not sound like a prayer.

MacDowell's Witches' Dance

We shall present shortly in THE ETUDE an analysis lesson upon MacDowell's most popular composition, the famous Hexentanz, prepared especially for this magazine by

Mrs. Edward A. MacDowell

Wagner in Parisian Days

By the PRINCESS PAULINE METTERNICH

Striking Pen Portraits of the Great Masters as Seen by a Brilliant Contemporary



No more striking figures appeared in France during the days of the Second Empire than Wagner and Liszt. It remains for the brilliant Princess Pauline Metternich to silhouette these masters in her very graphic style. The following appearing in the recently translated collection of her memoirs (Published by E. P. Dutton and Company under the title "The Days That are No More") will be of especial interest in throwing new light upon Richard Wagner and his famous father-inlaw, Franz Liszt.

As we were passing through Vienna on our way back to Paris from our Bohemian estates, we made the acquaintance of Richard Wagner. I had already been greatly impressed by "Tannhäuser," and I was most anxious to become acquainted with its composer. My wish was gratified through Liszt's good offices. Liszt happened to be in Vienna at the time, and one afternoon he came with Wagner to the Rennweg villa, then still surrounded by a large garden, the so-called "Metter-nich Grounds," now the Italian Embassy. He introduced his friend to us with the words, spoken in French: "Richard Wagner, the musician of the future, as they call him." Liszt, as is well known, generally used French in conversation. After the introduction he began to speak German, and the talk soon became most animated, for no one knew better than Liszt how to strike the right conversational note.

Wagner seemed slightly embarrassed; at any rate, he was extremely reserved. He did not show any of that self-confidence which was his right as a giant in the musical sphere, and from his exterior one would never have looked for the Titan in that small, puny, pallid man who sat there with a rather hesitating air. At last his embarrassment seemingly vanished, and he took part in the conversation. To my query whether he played any musical instrument, he replied: "I can make myself understood on the piano; but, as a matter of fact, I only play the orchestra!" "Yes, that's quite true," interrupted Liszt, laughingly; "your piano-playing isn't worth a brass farthing!" This remark did not seem to strike Wagner as at all amusing, and he retorted, somewhat nettled: "Come, now! I don't play so badly

as all that?"

When our visitors took their lawy Lief nace, we whether he night not current from the Nihalunger triber, when the night and current from the Nihalunger triber, when we will clear up some observe point ones eagerly ally similaritally accepted, and the evening was at once fixed with the nihalunger triber and the evening was at once fixed the nihalunger triber and the second was at the nihalunger triber and the plane in our large reception count and cagerly awarded the trait is derer der in.

How Wagner Sang

Liszt sat down at the piano. The magic tones as they rang out made one feel as if transported to some higher sphere. Then Wagner suddenly lifted up his voice, and like a croaking raven he screeched Siegmund's spring song from the "Walkure" with stupefying effect on us all. Then he asked Liszt to accompany him in "Wotan's Farewell." After roaring this out he went on to Brünhilde's song. And so on, through a bewildering variety of characters, keys and registers. As a vocal effort, indeed, it was atrocious, but, so far as subtle, profound understanding was concerned, unapproachable. One lived through his operas with him, and, although his voice was utterly appalling from a singer's point of view, he succeeded in bringing out all that was hest in his music. One may doubt whether anyone else will ever show a loftier conception of that music or give a nobler presentment.

He capered and bellowed and roared out like a lion the song of the giants in "Rheingold." The pale,

before sitting on the edge of his chair with an apologetic air seemed even to grow physically to superhuman stature; he actually became a giant. Since I saw Wagner perform the Entrance of the Giants, I have never been satisfied with any other actors of this scene. Wagner was a Titan-the others remain men of average build.

Greene build.

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Wagner and the Orchestra

Wagner came in, strode up to the conductor's place, and was greeted with loud applause by the whole orchestra. Without much bowing or any demonstrations of thanks, he gave the sign to begin. Our admirable singers read their parts, and had I not known that not one of them had had even a glimpse of the notes previously, I should have believed that there had been some rehearsals. In the middle of the glorious Prelude, Wagner suddenly stopped.

He stepped down into the orchestra, and went from one music-stand to another, pencil in hand, in order to make alterations. Profound silence reigned. This may have lasted twenty minutes; then he went back to his place, raised his baton and started the Prelude all over again. When he came to the place where he had made corrections, all pricked up their ears in eager expectancy of what was to come; the music did indeed sound more powerful and impressive than before, although it had already been exceedingly beautiful. We all sat mute and deeply stirred by the might of genius which, with a few strokes of the pencil, had achieved such incredible things. Wagner did indeed "play the orchestra." And how he played it!

incredible timings. Wagner due indeed paly the orderstra." And how he played it.

I have never been prone.

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as I was going away I said to him, as I have never the prone of the pr

his transitions that violate all the rules of harmony!" To argue with those who held such ridiculous opinions was out of the question, but I vowed vengeance upon them, and I have been avenged beyond all expectation; for, if I may include myself among the enthusiastic devotees of Wagnerian music, I find that my enthusiasm is exceeded by most French people. But when I had been told so often that Wagner's music would never, never be accepted in France-particularly

insignificant little man whom we had seen a few days hauser" performed, and for the time being I let the matter drop.

Napoleon III and Opera

I could not, however, entirely abandon the idea, and one day, quite unexpectedly, I had the opportunity of carrying it out. The occasion was provided by a ball at the Tuileries. The Emperor Napoleon III, had a long conversation with me on the subject, and when the performances at the Opera came up for discussion, I could not refrain from frankly declaring to him that it was a pity the repertory was so limited-a constant round of "William Tell," "The Huguenots," and "La Favorita." "How is it," I asked, "that they cannot produce successful new works here as they do in the great Opera-houses of Austria and Germany?" Then I thought to myself: Now or never is the time to come out with Wagner and "Tannhauser." So I added: "By the way, I have a great favour to ask of your Majesty-a request to make." "What!" replied the Emperor, astonished, but smiling, "a favour in con-nection with the Opera-house?" "Yes; it is about an opera I am most anxious to see performed here." "And whose is this wonderful opera?" queried the Em-

"It is by Richard Wagner, one of the greatest composers of the day. It is called 'Tannhäuser,' and is being played in Vienna. I won't say that it appeals to everyone, but all the musical experts consider it a master-

one, but all the muscal experts consistent of the process of the p

A Dreaded Conductor

The performance of "Tannhäuser" was fixed for the following year, and notice of this was given to Wagner. Effusive gratitude was never in his line, and he accepted the news without a word of thanks. In late autumn the rehearsals began. The opera was to be produced in March. As is well known, there is scarcely a theater in the world where a piece, before it sees the light of day, is rehearsed and pulled about so much as in the Paris Opera-house. During the winter of 1863 Wagner arrived to supervise the rehearsals. If he had been able to say of himself that he only "played the orchestra," he might have added that he did not play with the musicians in the orchestra. He worried them to death. He was simply insufferable; and if the command to perform "Tannhäuser" had not been issued directly by the Empcror, the whole thing might well have fallen through. Musicians, singers, members of the chorus, scene-shifters, even those in charge of the lighting, I believe, were nearly driven mad, and often refused to comply with the great man's whims and crotchets.

Niemann was summoned from Germany to take the part of Tannhäuser, in accordance with Wagner's earnest desire. The day of the performance drew near, and Wagner became more and more unendurable. Liszt, who had come to Paris, was unable to soothe his friend. One morning Wagner and Liszt called upon us. When in Paris-I did not dare to take steps to get "Tann- we touched upon the forthcoming performance, Wag-

Liszt and the Pilgrim's Chorus

At last Liszt could stand it no longer: he jumped up from his chair, uncercmoniously thrust Wagner aside, sat down at the piano, and set to work with a will, The glorious Pilgrim's Chorus rang out so vividly that we could see before us the troop of heavily-laden pilgrims, proudly marching along. Liszt had the gift of lending such dramatic force to his playing as I have never known in the case of any other player, even Ru-

When Liszt rose from the piano, he said to Wagner: "After all, I play better than you do!" Whereupon Wagner, turning to us, declared in an injured tone that Liszt had always tried to belittle his musical abilities, We could not help smiling at this foolish, small-minded attitude. It was not his musical endowments that Liszt had found fault with, but only his poor technique as a pianist. Wagner's vanity, however, was so unbounded that he could not endure the slightest criticism, no matter whether it was levelled at his compositions, his taste, his personal appearance, or anything else about him.

Stormy Scenes

The day of the performance drew near, and in most quarters was awaited with considerable misgivings, Everyone said that protests would be raised against the horrible "music of the future," and that stormy scenes would take place in the Opera-house. At all the clubs the men were up in arms because Wagner would not have a ballet, except for a few dancing poses in the Venusberg scene. The subscribers to the club boxes at the Opera are accustomed to see a ballet introduced at half-past nine sharp in every opera (at any rate, such was the practice in those days). How, indeed, a ballet could be introduced in the middle of "Tannhäuser" was more than any of us could fathom and Wagner declared that he would not meet the wishes of those subscribers, because he could not. In this he was perfectly right, but his obstinacy was to cost him dear. On the evening of the 13th of March, 1861, I drove with my husband to the Opera-house, which was then situated in the Rue Lepelletier. In front of the entrance there was a barricade of carriages, as was always the case on important first nights. With countless acquaintances we made for the great staircase. The crowd was enormous, and I was pelted with a thousand questions, such as, "Well! is your Wagner going to be a sucsess?" "They say he's unbearable," retorted another. "Princess," said someone else, "prepare to hear your protégé hissed." "Why do you try to force this fellow down our throats? He declares war upon all melody," and so forth,

"Not So Bad as Expected"

On my entering the great box between the pillarsloge entre les colonnes-opposite the stage, all eyes in the house were turned towards me, and everyone took stock of me, to see whether I was excited or not. I put á bold front on the matter, and sat down, outwardly calm, but inwardly I was in a whirl. I had a presentiment that things would go wrong, for before a single note was played people began trying to whistle on keys. In short, an atmosphere of violent hostility prevailed. and from the start there seemed to be a determination to give "Tannhauser" the coup de grâce. This was painfully obvious. Then there appeared the most tedious of all conductors-the humdrum and lethargic Haindl. A shrill hiss ran through the house.

Haindl, who belonged to the category of conductors who merely beat time, raised his long fiddle-bow (for in France the bâton is never used and seems to be unknown). Then began the magnificent overture. When it was finished and had met with a fair measure of anplause a gentleman in the box next to me said aloud; "It's not so bad as I expected." Later he might have been one of the most enthusiastic visitors to Bayreuth. After this, things went smoothly on the whole.

A Disastrous Premiere

The Venusberg was endured in rather sulky silence, but when in the first act the little shepherd's song was heard there was loud laughter, and cries came from the gallery, such as: "When you've quite finished with your reed-pipe tune, you idiot!" and the most hideous cat-calls added to the uproar. So they rang the changes on hissing, laughing, bawling and contemptuous silence. until the Pilgrim's Chorus. Even Elizabeth's beautiful entrance: "Thee, dear hall, I greet once more!" met

ner, in his usual fashion, got excited, rushed to the pi- with no favorable response from the audience. Only when the march was played was there warm, nay, enthusiastic applause, and at its conclusion a large part of the audience turned to the box in which I was sitting and gave me an ovation with true Gaelie verve, as if I had composed the Pilgrim's Chorus!

if I had composed the Pilgrim's Chorus!

After this, however, all the logy was over and not a hand was raised except to put a Key our 1 and to the hand was raised except to put a Key our 1 could not possibly, any whether Nieman was good or had—this he was bad; whether Nieman was good or had—this he was bad; whether Nieman was good or had—this he was bad; whether Morie Sause sang or samply for extitlesin, so great were my dismay and veration at the failure. The famous dramatic critic, alse Janus, were not a crick, which meet, and, he order to make the affinery beautiful and centre of the property of

A Miserable Failure

A few more attempts were made to play "Tannhāuser," but these performances met with the same opposition, and there was no cud to the hissing and howling. In the club boxes the spectators behaved like men possessed, and before the curtain went up the hubbub always started in the house. Wagner therefore decided to withdraw his opera, and the directors gladly acquiesced in his decision. Thus, after a brief but painful illness "Tannhäuser" gave up the ghost. Wagner, however, was now in an awkward predicament. He had counted upon the royalties to defray the expenses of his stay in Paris, and it turned out that he was short of funds. Happy-go-lucky, as artists usually are, he had lived far beyond his means, so that debts of all kinds had sprung up like mushrooms here, there, and everywhere. The poor man was at his wit's end, and did not know where to turn. A friend told us in confidence of the distressing situation, and we decided to make a collection among his acquaintances and not too numerous admirers. My husband headed the subscription list with 5,000 francs, and we succeeded in raising 25,000 francs within twenty-four hours. The debts were paid; Wagner still had a few thousand francs left for his travelling expenses, and left Paris in a very downcast frame of mind.

After this I saw him two or three times again in Vienna. In an essay, the title of which I cannot recollect, he gave to the world his impressions of his unfortunate sojourn in Paris. In this essay, by the way, he mentions his relations with us, expressing himself in some such terms as the following: "In Paris I often visited the house of the Austrian Ambassador, Prince Metternich. The Prince, who went in for music in his leisure hours, once showed me one of his compositions, which lay spread out on the paino, and pestered me to do him the favor of looking through it. The Princess, a cheerful young lady, said to me once on passant that she had a great predilection for Bach's fugues. What she meant by that, I really don't know!"

Princess Metternich's Memoirs of Liszt are quite as interesting as the foregoing. They will appear in "The Etude" shortly.

American Music and Composers

By C. E. Cornwell Longyear

Some thoughtful readers of THE ETUDE will enjoy answering the following set of questions and also comparing their answers with those of their most musical friends. These questions will also be profitable for discussion in musical clubs.

In your opinion: 1. Have American composers produced works of lasting value?

2. In which branch of music has American composition

3. What six names head the list of American com-4. Do the majority of American students work long

enough and intensively enough before making a professional debut? 5. Can a student prepare adequately in this country

6. What type of music is appreciated by the musically educated American audience?

7. What type of music is most appreciated by the merican lay audience? 8. What part has the community chorus in American

musical education? 9. Is chamber music sufficiently encouraged in this

country? 10. To what do you attribute the craze for jazz' A Thanksgiving Hymn from Japan

By William L. Schwartz

Services of thanksgiving for the harvest seem to find a place in every civilization, but in Japan this autumn festival is not celebrated in private homes. Each year, on November 23, the Emperor, as father of the people and child of the Sun Goddess, offers the first rice of the new harvest to the eight hundred myriad gods, tasting it with them by virtue of his divine descent. This day is a national holiday, schools and banks are closed, but there is no general celebration except for ceremonies at all the Shinto shrines in the country.

Some of these shrines have a long history, and celebrate the different festivals in a special traditional way. At the Great Shrine of Izumo, the seat of the God of Marriage, the fire used for cooking the new rice is always freshly obtained with a primitive fire-drill. After the offerings are made, this rather pleasing song is repeated several times. The hymn goes back to the year 800, and the melody is very old.



This hymn is performed to the accompaniment of a percussion instrument so primitive and rare that few Japanese know about it. Its name is koto-ita, (harpboard). It looks like a light cedar box about three feet long, eighteen inches wide, and four inches high at the sides. It is higher in the middle, since it is arched like the sounding board of the modern Japanese harp koto. The instrument is really a hollowed piece of wood with a sounding hole at one end. When it is to be used, the koti-ita is placed on the floor, and two priests, seated on opposite sides tap it alternately and slowly with willow wands, one priest intoning the sound ah-ah! while the other answers oh! oh! until the hymn is ended.

Hand, Tone, Technic By Louis G. Helnze

MANY piano players possess fine musical feeling but, in spite of all, fail to express this feeling in their playing. The hands and fingers that have not been properly trained are of necessity disobedient servants of their

owner's feeling and understanding. Here we see the necessity of a conscientious training of the hands at the very beginning, for on this depends the creation of a beautiful, characteristic tone. Hands and fingers must be made supple and flexible. The higher the hand, the more complete the performance. It will require infinite patience to train the hands and fingers properly.

It is but natural that finger exercises do not appeal to the pupil as a rule; but, if the pupil can be made to consider the results that come therefrom, the work will gradually become more and more interesting. It is the only short cut to later success.

In music, as well as in sport and life, the greater the difficulties and dangers, the greater the enjoyment. The zest of plunging into dangers is great. It consists of not being afraid and conquering, feeling oneself a victor.

As soon as the pupil realizes that finger exercises are the means to an end, he will notice an improvement in the touch. The fingers become more elastic, the composition will sound better, the improvement will be noticed by the listeners and the pupil begins practice with greater interest and enjoyment.

Pupils should not at first play scales from notes. Let them build the scales themselves, which makes them think. Done in this way the scales do not become tiresome. In fact it gives the pupil considerable satisfaction and pleasure as well; for he will feel that he can do something

The Human Element in Fine Piano Playing

An Interview with the Distinguished Pianist-composer,

ERNEST SCHELLING

Secured Expressly for THE ETUDE

[Botron's Nore: After many years abjout, during which Mr. Schelling deeted important work of secret intelligence, be returned to the United States last season and not with the returned to the United States last season and not with even greater success in his his last season and not with even greater success in his last produce the con-traction of the Contract of the Contract of the Con-traction of the Contract of the Contract of the Con-traction of the Contract of the Contract of the Contract pure of age; and threatter signs much of his childhood

THE ETUDE

"'THE Human Charm in Fine Piano Playing' is a most fascinating subject for anyone, who for years has had the opportunity of witnessing the effect of music upon hundreds of audiences. Too many performers neglect this great principal. They seem to fail to realize that they must play for human beings, with human impulses, human experiences and human likes and dislikes. It is all' very well for the artist to take the pose of placing himself upon a kind of artistic pinnacle and representing that he cares for nothing but his art. What would his art be, pray, if it were not for human ears, the thresholds to thousands of human souls!

The Case of Von Bülow

"Let us take the case of that famous scholar-pianist Hans von Bulow. One could not exactly say that he was frigid or entirely lacking in charm, but his playing certainly lacked warmth. It was admirably clear and clean cut. There was never any fear that he would not strike the notes and the right notes. But his mind was that of the musical surgeon, carefully dissecting and analyzing every touch, every phrase, with the most minute care. It was logical. He had a keen sense of proportion; and he showed great erudition. On the other hand, there was a lack of imagination. There was a kind of satisfaction that one gets in hearing a wellprepared, well-delivered, scientific lecture, but surely not the pleasure that one derives from seeing a great impassioned performance of a great play.

"There are also pianists who are great technicians but who lack the scholarly and musicianly training of a Von Bulow. Several have appeared here in America. Thanks to the human impulses of American audiences, such players have startled their hearers like a fireworks exhibition; but when the rockets come back to earth and the red and green fire is burnt out, there is little left. Some such technicalists have made temporary successes; but there is not about their playing that human charm which endears them to the greater public for years and years.

Touch as a Human Asset

"One might say that the first basis of human charm in piano playing is TOUCH. It cannot be written large enough. Right at the beginning the student should realize that (with the possible exception of the organ) the piano is one of the deadest mediums of musical communication. This is not to disparage the instrument, because it has other advantages which make it one of the greatest of all musical instruments. Touch must never e considered from the standpoint of the stroke which hits one note. A single note on the pianoforte has practically no musical significance. It is the relation of that note to the notes that follow and to the notes which precede it which counts. If it is a staccato note it is most effective in contrast with legato-and so on.

"There is, of course, such a thing as a human touch, something which can be easily distinguished from a mechanical touch. Notice the difference, in the playerpiano, between rolls that have been 'cut' mechanically and those which have been reproduced from hand-playing. What is this magic which translates human characteristies to the tone of such an instrument as the piano? To me it seems to proceed from the cultivated ability to have the body, arms, fingers and all parts of the playing mechanism sufficiently relaxed so that they are responsive to the slightest inclination of the player's musical sensibilities. When I came under the instruction of Paderewski it was this point which he emphasized more

"It is partly an attitude of mind, an understanding of the principles of relaxation as contrasted with the oldfashioned stiff and angular technic of years gone by. When I was a child at Stuttgart I came under the old regime. I was taught to raise my fingers like the trigger of a gun and literally fire them at the keys as though, they were upon springs. My hands and arms were to be held as solidly as possible. What was the result?

and youth he played as a prodigr, it neven, we not him in the Paris Conservation of the Paris Co

A terrific case of neuritis, from which I did not recover for years; until my good friend Paderewski showed me how, by means of relaxation, I could acquire many times the force with far less effort.

Touch and the Pedal

"Possibly I have offended some piano lovers by calling the piano a dead instrument. Please get my meaning correctly. The piano is an instrument of infinite charm. but as far as tone production goes it offers immense difficulties. When the piano-maker has completed his instrument and the expert tuner has completed his tuning.



MR. ERNEST SCHELLING

the tone of each individual note is as good as it can become. What, then, makes the great difference between the playing of one performer and that of another, upon the same instrument? To my mind the difference is in the combination of touch and pedal. Strike a note on the keyboard without the pedal. It may be hard and cold. Strike the same note, with the pedal, and it takes on a softness and warmth that is as different from the first as is a piece of marble and the smooth, glossy coat of a fine Persian kitten.

The whole difference lies in the pedal. That is what makes the whole subject of touch so interesting. The moment you press down the damper pedal there are infinite varieties of tone quantity possible and some varieties of tone quality.

"Indeed, much of the modern music is so dependent upon the pedal that it cannot be dissociated from it when one thinks of the matter of touch. I have in mind a composition of my friend Enrique Granados, greatest of modern Spanish composers, who was drowned on the Sussex when that boat was torpedoed in the English Channel during the war. The piece was his Second Goyescas (Coloquio en La Reja). I heard him play it many times and tried to reproduce the effects he achieved. After many failures, I discovered that his ravishing results at the keyboard were all a matter of the pedal. The melody itself, which was in the middle part, was enhanced by the exquisite harmonics and overtones of the other parts. There additional parts had no musical significance, other than affecting certain strings which in turn liberated the tonal colors the composer demanded.

neuritis which almost ended his career. Meanwhile he bad toured several of the foreign countries and played almost incressantly. It was on the verge of despondency that he begged Paderewski to take him in hand. For three years begged Paderewski to take him in hand. For three years, he was the sole pupil of the great Pole, to whom he, naturally, attributes the greater part of his later successes. Mr. Schelling's compositions in larger form include a Gonerio for violin, a Symphonic Legend, a Swite Phantaslque for Piano and Orreberta and Impressions of on Artist's Life.]

The Human Interest in Finished Playing

"What finish means to any piece of craftsmanship is what finish means to musical art. Bungling work or attempts to conceal a rawness or crudeness are always futile. Even the untutored public knows instinctively whether the work of the pianist has a fine finish or whether he is merely trying to make them believe that it has. A finely finished piece of cabinet work, an exquisitely worked piece of jewelry, an automobile made with precision and 'finish' within or without, are selfevident. There are certain things which cannot be painted over with sham. Nothing will make a certain portion of the musical public emit those little sighs of appreciative applause more than passages played with infinite perfection of finish, if one may be allowed such superlatives. This is cultivated by practice and practice, until all thought of roughness is worn down smooth as though given the great number of treatments of pumice stone and hand rubbings which produces the beautiful gloss on an expensive piano. It requires great labor and great self-control; but any experienced pianist knows how eagerly the public listens for such finish. In fact, the majority of a popular audience would rather hear the Mendelssohn Spinning Song played with exquisite finish than the serious works of Brahms, Reger and others. The young student seems to think that slap, dash and bang are the all-essentials. Such is not the case; the public is often more genuinely impressed by fine finish than it is by all the banging possible.

Eloquence in Piano Playing

"After all, no piano playing is great that does not come from the heart and soul of a great individual. As with the actor, the empty-pated chap who knows the socalled technic of his art has no chance in these or any other days with the gifted, highly educated, richly endowed minds who can deliver the lines of a great playwright with real eloquence. Booth, Mansfield, Beerbohm Tree, Irving, von Possart, Cocquelin, were all educated men, not necessarily from the academic sense, but from that of world knowledge. In addition to this we must recognize the eloquence that is born with the individual. Some people have minds so constituted that they become the messengers of great thought early in life. They communicate the spirit of the masters and not merely the notes. The simplest phrase played by a great individual has eloquence in it. Consider, for instance, the Nachtstuck of Schumann as played by Paderewski1 The audience feels at once the receuillement-the inner spirit.

Here, then, is a great lesson to the student. If you aspire to greatness as a pianist, you must yourself be The time has long since passed when the untutored ignoramus can hope to make a place for himself in the world of music. Practically all of the pianists of today, whose names and whose playing draw great crowds to our big auditoriums, are well educated menoften learned men-whose knowledge of world problems would put to shame many a business man or many men in other professions. This is, of course, partly, due to the fact that they are constantly touring the world and meet people of all nations.

"Do not fool yourself, because the public is not fooled, The public can detect intuitively whether you have built the stately mansions of the soul. It is all sure to show in your playing. More than this, the public will know whether you have lived with a piece, whether you have digested it so that it has become a part of you, or whether you are trying to deceive them.

The Human Side of Musical Pictures

"The pianist will soon find that he has, broadly speaking, two kinds of audiences. First, the musically trained audience, alas, only too inclined to look down upon the unfortunates who have never trod the path of Clementi. Czerny, Cramer et Cie, and the great general musical public. To the general public, music has no special significance other than that they enjoy the beautiful

sible, in playing for the general public, to remember the human inclination to be interested in pictures. The love for pictures is one of the most elemental traits. The first form of expression, hieroglyphics, is merely picture writing, Therefore, Program Music, that is, music associated with a story or legend or attempting to create a suggestive atmosphere, is by no means : passing fad. It is deep-seated in the human desire for the nictorial. Those who do not realize this and are inclined to decry it, either do not understand or are assuming

"Consequently, it is my belief that when the pianist is playing before a large audience composed of the general public, the program should include pieces with titles that suggest something to the imagination of that portion which is not specifically educated in music. A series of preludes, sonatas, nocturnes, etudes, fugues, rondos, has no pictorial significance, no human color to such an audience; and it is very hard to hold the human attention for a whole recital without this, no matter how beautiful the music itself.

"Once I played the Liszt Concerto in A and met a little girl of ten who had heard the Concerto for the first time. I found that later she had built up a complete story in her own mind to go with this. First there was a king who was in love with a Queen. The Queen, however, scorned his devotions (B major section). Later he begs her to be his bride. Then, with the interlude, the jester came in. Finally in the Finale of the work the king said to the Queen: "I won't stand any more fooling now, I'm going to carry you off." This then was the picture that came to the mind of a child of ten listening to a supposedly abstract piece of music. It indicates the natural tendency to make pictures and also the very early age at which such tendency

"There are, of course, in the literature of music in all grades of difficulty, hundreds of pieces with a program. Blanchet's "Tocsin," Ravel's "Le Gibet," with its severe difficulties. One piece which I used to employ a great deal was Alkan's "Le Tombeur bat aux champs' in which one can fairly see the call to arms. Rameau, Couperin and others have many fascinating descriptive pieces which add interest to the program.

Avoiding Discouragement

"One final word to students: Don't get discouraged. Every time you permit discouragement to rule you are losing ground. In my own youth I had so many, many discouragements and often I found myself yielding to them to the point of despair. When I went to Paderewski iny nerves were in such bad shape that I wondered that he accepted me. I was twenty years old and despite all the work that I had done, all the lessons, all the touring, I realized, that in the modern sense, I had neither technique nor repertoire. Imagine, I had had a severe case of neuritis for four years which made playing practically impossible. Could anything be more discouraging to a young man! Paderewski made me practice regularly with the utmost relaxation. Like Leschetizky, he did not believe in wasting time. He felt that the average person is capable of attaining results far quicker than he imagines if the degree of concentration is right. When I went to Leschetizky as a boy he gave me the Etude Mignonne of Schutt to learn and memorize in one day. In similar manner Paderewski insisted that I learn and memorize the entire Carnaval of Schumann and prepare to play it at a concert two weeks. later. This was simply a test of my ability as Paderewski believes in long and careful study of pieces which are to be part of one's repertoire. However, it is not at all improbable that I concentrated so intensely upon that work that I may have played it better than at any time since then. Of course this was also due to Paderewski's wonderful gift of imparting enthusiam.

"Finally, the time came for my first concert. My hopes, of course, were colossal. At the end, however, I realized that I had not played nearly so well as should have done, and I came in for a thorough and deserved dressing down from Paderewski. I was so discouraged and disconsolate that I resolved to give up music forever; and I went to a monastery conducted by the monks at Simplon. I felt that I could not face my friends at Morges who had been so kind to me. Meanwhile they were greatly worried over my disappearance. At Simplon, however, I found the wonderful autobiographer of Hector Berlioz; and when I read of his infinitely greater disappointments and discouragements went back to Paderewski who lectured me soundly.

"You ask me what elements in playing Paderewski insists upon most? There is no answer but-Everything. He is most exacting. Rhythm is perhaps the first thing he looks for. If the rhythm is not right

through the notes, not merely press them down as the music indicates. In other words, he believes that the powerful concerto."

its existence. Then phrasing, tone-production, and finally ELOQUENCE. The planist must say something the first constitution of the first constitutio

"What Have I a Right to Expect From My Teacher?"

THAT sweet singer among poets, Shelley, declared: "Most wretched men

Are cradled into poetry by wrong; They learn in suffering what they teach in song." And the thought can be applied with equal facility and accuracy to the sister art of music; there is not a little learning by suffering, (alas! that the suffering is often needless) and all too often it is caused by a misconception of the proper functions of teacher and pupil: their relative positions in the relationship of preceptor and scholar. It will be time well-spent to consider just what and how much may be expected of a teacher.

The functions of a teacher are not of a fixed and immutable nature. Because of this it is the exception (which proves the rule) to find an instructor capable of developing a finished musician through all the stages which intervene from raw material to the completed product; in fact, the very changing nature of the requirements render it practically an impossibility for one man to direct the entire process of evolution. And so in this article we will consider more especially the "middle stages," or slightly advanced periods of the pupil and teacher relationship. How runs the old

"Delightful task! to rear the tender thought, To teach the young idea to shoot."

And true it is, being only surpassed, if at all, by the wonderful satisfaction of the advanced teacher realizing the fruit of his efforts in an artist pupil.

A teacher may come into contact with his pupil in one of three striking capacities, viz.; 1st. As a Model. (The brilliant player especially.)

2nd. As a Preceptor. (The pedagogical exponent.) 3rd. As a Judge. (The critical adviser.)

Of these three the first and last are most widely encountered among advanced teachers, the second more rarely. We need not seek far afield for the explanation; we have many players capable of giving a brilliant object-lesson, and we have even more, perhaps, who can call attention to the faults and errors. Indeed the latter quality is, unfortunately, one of the most prevalent of the "not-lovely" traits of character of the human race! Only when it is combined with some of the traits of the pedagogue does it become a truly valuable force. The truly helpful teacher for the majority of pupils will combine at least two of the capacities as

The Psychological Make-up of a Teacher

Now, what qualities should a pupil seek for in a teacher? This question may seem a novel one to some who have not thought clearly upon the manner of selecting a teacher, but it is evident that no sensible pupil will go to a teacher upon chance recommendation or casual hear-say; the thing is fraught with tooserious consequences for such a method as that. Rather should the pupil study the prospective teacher carefully to discover whether or not the pupil relationship will be a profitable one. Again there are three principal phases to be considered.

There must be present a sane, well-balanced Humanity. We have long passed the credulous stage when a lunatic, or one who effected a lunatic style of deportment and living was considered to be heavily dowered with talent, or even genius. First there must be a normal mental and spiritual equipment, then it must be broadened by intercourse with life and art; you cannot take a little and mean human nature and make from it a really great artist. Do not suppose for a moment that a great artist is necessarily perfect! But rest assured that, despite the little weaknesses so often heard of in the daily prints, the great majority of real artists are first of all real men and women and secondly artists. The order cannot be successfully inverted!

artists. The order cannot be successfully inverted?
2nd. There must be a fixed Perspecter, chould upon
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3rd. In his own line an artist or teacher must be sound in theory; he should be an expert in his own line of performing technic, and he will be a thrice-better artist if he knows at least the rudiments of technic of some other instrument than his own. The day of the theoretically-ignorant musician has passed; musicianship is essential to success and higher requirements are demanded every day as the art progresses. Artistic value is an outgrowth of unity, and unity is a result of comprehensiveness in study and action. Do not expect a man to be on a plane with the vaudeville juggler, but be confident that if your teacher has a broad outlook, and can think music in other symbols than his special subject your instruction will be just that much more valuable and pleasant. Philistinism and intolerance have no place in a successful modern musical life, and these, when found, are always the fruits of a self-centered provincialism.

It will therefore appear from the above that the qualifications of a fine teacher are not so very different from the requirements of any successful worker in any of the professions: the humanity must be the foundation, then there must be the thorough knowledge of the worker's speciality-both in theory and in practice finally, these will be rendered more potent if there is added a reasonably inclusive knowledge of other arts than the one specialized in.

What Not to Expect

And now for three things which should not be expected from a busy and successful teacher

1st. Do not expect your teacher to be an inexhaustible fountain of enthusiasm or nervous stimuli. Remember that your teacher meets daily so many different people that he must in self-defense endeavor to save himself from needless drain of nervous energy. The pupil should generate his own enthusiasm, not the teacher, and-if he does so-the chances are excellent that the teacher will respond (without undue wear and strain) and the result will be lessons brimful of action and results. Many cases of nervous break-down with teachers are due to nothing else than a crucifixion of the nervous system in an endeavor to galvanize stodgy pupils into a state of active, purposeful enthusiasm

puglis into a state of active, purposeful enthusiasm 2nd. Do not expect your teacher to be a howen plays-pisno, with a ropertoire of hundreds of compositions at his ingre-tips. It is a physical impossibility for even at technical and to carry a normal-size class of puglis and at the same that the control of the prediction of the principle. What pumped, correc-tempt, shadings—in short the soul of the interpretation to excite with full instruction in the manner of procedure for control of the prediction of the principle of the control of the latent of the control of the control of the control of the state of the control of the control of the control of the state of the control of the control of the control of the state of the control of the control of the control of the state of the control of the control of the control of the control of the state out for study.

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3rd. Do not expect your teacher to be a wizard who can by some miraculous power produce in your playing effects never before achieved! No outside influence can make up for omission of original thinking on the part of a student. No method or system will produce effects greater than the capacity of the student himself. We hear much these days of Master Classes; these are a very excellent thing, for the Master | Sometimes also, but not always, they are a very great thing for the pupils. As an inspiration they are generally of much value, and the personal contact with other earnest workers is a valuable constructive force in the life of each pupil. But no pupil ever had great things "pumped-into him" in the few weeks of a Master Class; the things had to be potentially there first of all, and the mental activity was simply applied to draw them There is no condemnation of these classes in this thought; the writer would simply spare some the disappointment which will result from thinking that the gradual growth of years can be avoided by a few weeks of high-priced forcing in a super-heated artistic atmosphere.

In conclusion, always be reasonable in your demands upon the time and energy of your teacher. Expect and demand that direction and instruction looking to progress be given you; if it is not spontaneously forthcoming, question your teacher until your mind has received the needed information. The burden of successful progress is distributed equally in the mutual relationship; the teacher cannot do it all. The pupil's duty is quite as essential as that of the teacher

Are American Artists Being Denied a Square Deal in Their Own Country?

A frank talk by the noted American Operatic Contralto, Eleanor de Cisneros

Delivered at the New York State Federation of Musical Clubs, Hotel Pennsylvania, New York, June 6th, 1922

Eleanor de Cisneros (pronounced This-ne-ros) was born Eleanor Broadfoot, in New York. She studied under Paola Giorza, Mme Murio-Celli, Jean de Reszke and Angelo Trabadello. Her operatic debut was made with the Metropolitan Company at the Philadelphia Academy of Music, in "Aida" (Amneris) in 1901, when she was little more than a girl. In the same year she married Count de Cisneros of Havana and went abroad for wider musical experience. During the ensuing years she sang at most of the leading opera houses of the world. In 1911 she accompanied Melba on her tour of Australia. Her voice is a beautiful messo-soprano ranging from g to c. Her greatest rôles are Kundry, La Cieca, Herodias, Azucena, Amneris, Brunnhilde. At certain guest performances last winter the critics of different leading cities acclaimed her with superlatives only rarely given to opera singers in these days.

THE ETUDE

I BEG that you will let me make one thing plain to you all, in order that there should be no misunderstanding as to my personal attitude towards those of my profession who are not my compatriots, although many are my comrades. We owe a tremendous debt to every great foreigner who has visited us. Our ideals and our artistic traditions have been formed and influenced by them. Caruso, the de Reszkes, Maurel, Renaud, Patti, Melba, Sembrich, Calve, Lehmann, and a host of other illustrious ones, with the great Wagnerian interpreters, have been the inspiration and model for thousands of singers in this country. But I am of the firm conviction that although Art may have no country, Artists have,

At one time I was singing in Russia, and the correspondent of a great American newspaper wanted to cable that I had been seized by bandits and carried to the Caucasian Mountains for ransom. He said I would have a wonderful publicity through it. Being very young and inexperienced at the time, I indignantly refused, but offered instead to give him a story of the difficulties an American singer has to overcome before she can expect to make a successful European career. He laughed and said "No." That the American public did not like to read unpleasant things. And yet, that is just what must be done today if there is to be a great future for the American artist and musician; and by American I mean the man and woman born here, whose interests are here, and who are not dreaming of the day when they can go to Europe and meet mother's or father's relatives.

Europe and meet mother's or father's relatives.

I read an article in "Vanity Fair" last month by Hendrik fair and the property of the propert

And the peculiar thing is that all these artists have their public. A certain percentage of the audience that go to hear them are drawn from their compatriots. Go and hear Rosa Raisa at the Hippodrome, and see the crowd of her countrymen, or go to a concert of John McCormack's l

When Andreas Dippel was Director ot the Chicago Opera Company he told an American singer that two thousand Swedes had petitioned him to engage a Swedish singer. The Swedish Artist was engaged, and the Ameri-

can-disengaged ! We had the delightful opportunity this year of attending the debut of a young violinist who was brought over here by her countryman, a distinguished orchestrial conductor, who had made his own debut on our shores the year before. The violinist was immediately taken over by one of our managers, and she had a very lucrative visit, returning next season for another tour. A German pianist introduced her husband as an orchestral director (t'was

the Stadium concerts this summer with Henry Hadley, our distinguished American conductor and composer. t will be interesting in passing to remember that Mr. Hadley is one of the conductors of the New York Philharmonic Orchestra, and on the billboards and programs of that Organization his name is generally printed in small, refined type, while the name of Messrs. Stransky

and Mengleberg can be read a block away. The Director of the Metropolitan Opera Company wrote through his secretary to a representative American singer on March 20th of this year, that he regretted very much to be unable to offer an engagement at the Metropolitan, as he already had too large a number of Artists in the Company; and yet in the middle of the past month appeared in the musical and daily papers the following

'Ina Bourskaya to sing with Chicago and Metropolitan Companies. Ina Bourskaya, a mezzo-soprano, formerly of the Russian Grand Opera Company, has been engaged to sing with the Chicago Opera Association for the full season of ten weeks in Chicago, beginning next November. At the conclusion of this engagement Mme. Bourskaya will join the Metropolitan Opera forces in

New YOR.

Here is a glaring example of the opportunity gives to foreign singers. The Artist in question repeated in the property of the proper

However, the climax has been reached in the following article found in the current issue of a Musical paper, and which I quote in it's entirety:

"Arthur Bodansky Discovers Operatic Talent in Berlin Audition." Arthur Bodansky, conductor of the Metropolitan, has given auditions to a number of singers in Germany, according to a recent copyright dispatch to the New York Herald. He has found a "remarkable young tenor and several singers of merit." These artists, whose

THE ETUDE'S POSITION

it should be a Forum to all American

music workers of distinguished accom-

plishment. At the same time we can

cussions of a protracted character in

We have no quarrel with the man-

agers of opera in America. We do not

know their business reasons for doing

certain things and not doing others.

We do know that in the cases of Ger-

aldine Farrar and Orville Harrold and

other American-born singers, the Met-

ropolitan in New York has given them

very great opportunities. We also real-

ize that, as Mme. Cisneros has said,

America will always be indebted to

certain foreign-born artists, such as

Joseffy, Gabrilowitsch, Grainger, Gal-

li-Curci, de Lucca, Schumann-Heink

and others, who have not only made

America their home but who also have

become citizens of our republic. Mr.

Gatti-Casazza has done a distinct serv-

ice to operatic art in America which

will be long remembered. The level-

headed business man in music today

must recognize that America is de-

manding more and more American art-

ists, but we do not want them unless

they can prove their superiority to the

representative artists of Europe.

not pretend to permit polemical dis-

these columns.

"The Etude" has always believed that

the lady's first visit here also) and he is going to divide voices merit further trial as candidates for the Metropolitan, will go to Vienna in order that Mr. Bodansky may test their powers on the large stage of the Opera there. The conductor is credited with having found more 'unknown talent' in Germany than in other countries." Mr. Bodansky was one of the fortunate musicians.

While his countrymen fought against us, he conducted our orchestra and our opera, and has no doubt today a snug pile of American Dollars stored away until that time when he will return to live in his own country. In the meantime he is going to appear as a little demigod amongst the Artists and Students of his people, and bring them over to fame and fortune at the Metropolitan depriving some Americans of a like opportunity. There are many ways of serving one's country!

The cause of this condition is because the men who control the musical situation in this country are not interested in America or Americans, otherwise than a means of exploitation or revenue. The directors of our great Orchestras and of our great Opera are foreigners, and the gentlemen who finance these organizations, believing they engage experts to do the business, are content to let it so at that, Most of them know nothing about the artistic operations of these institutions. As a Director of the Opera said to me: "It is the same as going to a Hospital Board meeting. The Doctor enters, tells us what is required, such and such instruments or medical improvements, and what do we know about it? All we do is to pay for them!"

Mr. Gatti-Casazza, toward whom I have the greatest respect for his knowledge and experience in operatic production, has declared to me that he did not recognize nationality in Artists, and to prove his point said that he had engaged me for the Scala when he was manager there. Yes, that's true. There might have been a half dozen of us who were not Italians. I was the only American, but we were lost in the predominance of native artists and native interests I grant that the Italian audience is the least chauvinistic in Europe; but woe betide the foreigner who would dare to intrude to the detriment of Italian talent and progression.

The situation at the Metropolitan today is absolutely unparalleled in any other country in the world. The native singer holds therein a secondary position. The foreign artist gets the plums, while the native who is so fortunate at to be permitted inside the portals, gets the crumbs of the operatic feast. Of course, there must be Walkyries, flower girls, sewing girls for Louise, humble maidens to pick up the trains of the great Violettas and Leonoras; and, when two birds can be killed with one stone; why not use them also to point out the predominance of Americans in the Opera?

mance of Americans in the Opera?

But for the Americans who attive for citrages, who have been appeared to the property of the

You have such a great opportunity to spread this propaganda amongst the very class of people in the United States most interested in music and civic development. If you could inaugurate a movement throughout the entire Federation to pledge yourselves to commence immediately this protection of your own singers and musi-

How I Acquired a Relaxed Trill

By Marlon V. Honwood

LAST winter I went to hear Hofmann and it seemed as though his beautiful trills dripped out of his finger tips without any effort whatever. I went home and tried to imitate him. Then it was that I discovered that instead of letting the trill "drip" by a rapid oscillation of my fingers I was working my fingers with conscious muscular effort

To meet this I devised the following exercises. I let my right arm hang with the back of the hand front at side. Then I let the arm swing forward and backward amounting at about the rate of forty beats to the minute. I measured this by setting the metronome at forty. Then I doubled the speed to eighty. This was done with the greatest relaxation. By this time my wrist was very loose-"floppy" I called it. Then I allowed my arm to hang at my side and with the arm nearly silent I let the hand swing to and fro by a slight movement of the arm. The hand seemed like a tassel. By this time my fingers were very loose. Then raising my arm over the keyboard I let it fall and had the fingers play an eight note trill as rapidly and loosely as I could. Then I increased the trill to twelve notes and then to sixteen notes. After several weeks of this kind of practice the character of my trill changed absolutely.

Measuring Progress

By Izane Peck

A MUSICAL friend thoroughly analyzes herself each year to find out whether or not she has made satisfactory

There is considerable value in the questions which this analytical young woman asks herself, and other students might profit by a similar scheme. Here are her questions. You may ask them of yourself and thus make greater progress.

How many pieces have I memorized during the year? Which were the most satisfactory?

What studies and efforts were the least profitable? How may I eliminate these or get more value from them? What advance have I made during the year's study? What can I do better?

What have I done to prove to others that I am more of a musician? What may I do toward that end this coming year? Do I realize that music is for others' pleasure as well as for my own?

What were my greatest mistakes during this past yearmusically, technically, publicly? How eliminate them? Have I gained in self-confidence? Do I think more

clearly and grasp my pieces more quickly? Do I use my theoretical studies in a practical way, i. e., for the benefit of others?

What new selections do I wish to add to my repertoire during the coming year? What must I do to enable me to carry them forward to completion?

What new friends have I made; or have I but few friends? If the latter, how may I become more normal in the number of friends and in enjoyment of them?

Do I dress neatly, with taste? Do I keep myself in perfect health, realizing that the best work can be done only when in best physical

How much larger is my musical repertoire (memory work) this year than last? Have I done enough? Shall I work harder this coming year to increase my repertoire? How shall I reach that goal?

In these questions is there not a hint which will help another? Why not determine upon a musical inventory

I might say that music is a marvel. She stands midway between thought and semblance; she stands like a twilight mediator between spirit and matter; related to both and yet differing from both; she is spirit, but spirit demanding the measure of time; she is matter, but matter which can dispense with space.

play the bottom note of each hand simultaneously? In modern music this question is answered by the composer. If he wants a succession of single notes spreading of a chord was often indicated by a vertical applaud us, and protect us. Because after all, we have from bottom to top he draws a single wavy line passing slur, through both staves; if he wants two chords spread simultaneously he draws two separate wavy lines. But the long wavy line continuous through two staves is comparatively modern, and in older music one must use onc's judgment. If the notes in the right hand are in identical order with those in the left, they should be played after those in the left; the bottom right-hand as the next is sounded; and secondly, that in a spread note immediately following the top left-hand one. The reason for this is that if played simultaneously a bad succession of octaves will result: see the fifth bar of the following example. It is better to play the right hand after the left, even when the notes are in different order. If there is a different number of them and the chord at the place where the hands adjoin is in close

does not apply when the two chords are very far apart;

in this case the effect of succession was probably not



The time-values must not be read rigidly; the spreading of a chord is generally intended to be done almost as rapidly as possible. At the same time the notes must the reverse.

WHEN a chord divided between the hands is to be be clearly successive and equi-distant in point of time. WHEN a chord divided between the hards is to be spread, should one play the left hand part and then the very common fault is to play the first note by itself. spread, should one play the left hand part and their the right so that there is a single succession of notes, or have here used the now almost universal wavy line, he the student must remember that in older music the

It is a good thing to ask a young pupil the difference between a spread chord and an arpeggio, seeing that both consist of a chord the notes of which are played in succession. The answer is, firstly, that in a spread chord each note is held down while the succeeding ones are played, while in an arpeggio each note is released chord the notes succeed each other very rapidly, whereas those of an arpeggio may be at any pace.

The observant student may ask whether chords are ever spread downwards. The answer is, practically, no Though some grace-notes descend, notably the majority of appoggiaturas, by far the greater number ascend most of our musical figures of speech ascend rather than order; that is no notes of the chord are omitted, the descend to their second note—I refer to such conven bottom note of the right hand being the next note of tional formulas as the Alberti bass and similar com the chord to the left hand note. But this principle monplaces:

In such passages we are unconsciously following a fundamental law of nature most conspicuously exhibited in the Harmonic Chord. The sound given by a tuning fork, which after being struck is not all wed to touch anything (though of course, the lower part, the handle may be held in the hand) is an example of a pure or in other words, single, sound; it is barely audible, and can be heard only if the fork be held close to the ear. All ordinary notes are composites: they consist of a principal predominating note, individually recognizable, and a number of much weaker attendant notes called harmonics, which are generally not individually recognizable. These however, give the character to a sound. The difference in timbre between the same note on different instruments-a flute and a violin, for example -is due to them. After striking the tuning fork let its foot touch a piece of wood: it will at once become audible; it is the harmonics that have reenforced it. Now the point is that the fundamental note is always the owest sound, the harmonics are all al e it. It is therefore due to no mere arbitrary convention that chords are spread from the bottom upwards, and not

The Names of Scale Degrees and Their Meaning

By Dr. Orlando A. Mansfield

THE tonic is so called because it is the first and strongest degree of the scale; the dominant (5th), because the most influential note in harmony and chord construction; the mediant (3rd), because midway between the tonic and dominant; the leading note (7th), because leading up to, and generally followed by, the tonic; and the super-tonic (2nd), because the next degree above the tonic. As super is the Latin prefix for above, and sub the Latin prefix for below, many students have fondly imagined that subdominant must mean "below the dominant." This might be, as the subdominant, or 4th legree, is certainly one degree below the dominant or 5th degree. But this interpretation could not possibly apply to the submediant, or 6th degree, as this is obriously not the next degree below the mediant.

Another explanation must be found. It is this: subdominant really means "an under dominant," a dominant below the tonic, a degree the same distance below the upper tonic that the real dominant is above the lower tonic. Hence, the dominant being five degrees above the tonic, the sub-dominant will be five degrees below. Thus, in the key of C, G will be the dominant, because five degrees above C, the tonic, while F will be the subdominant because five degrees below the tonic, C. Similarly the submediant is really "an under mediant." below the tonic, a degree the same distance below the upper tonic that the real mediant is above the lower tonic, i. e., three degrees. Hence, while E is the mediant in the key of C, three degrees above C, the submediant Heine & will be A,-three degrees below C.

Another interesting fact is that while tonic, mediant and dominant (1, 3 and 5) form the triad on, or the common chord of, the tonic, the subdominant, submediant and upper tonic (4, 6 and 8) form the triad on, the common chord of, the subdominant. Thus, in the key of C, the tonic triad will be C, E, and G, and the dominant triad G, B, and D; while the subdominant triad will be F, A, and C, these three triads between them containing all the notes of the scale of C.

The key of the subdominant is often chosen for the second movement of a sonata when the first movement in a major key, e.g., the Largo, in D, from ethoven's Sonata in A, Op. 2, No. 2. Also when the first movement is in a minor key, the submediant major key is often chosen for the second movement, e. g., the Adagio in A-flat, from Beethoven's Sonata Pathetique in C minor, Op. 13. In a major key the submediant is the toric of the so-called "relative" minor, the minor key

which possesses the same signature as the given major-Much more could be said about the subdominant and submediant triads and modulation to these keys, but this paper is intended to remove a difficulty or a misunderstanding and not to perpetrate a treatise on harmony or composition. And having solved one difficulty the serious student should wrestle with others, remembering the words of Terence (B. C. 105-159) which translated, signify that "there is nothing so difficult but that it may be found out by seeking."

Some Impressions of the Music of India

By the Well-known American Composer

LILY STRICKLAND ANDERSON

This Most Interesting Article is Based Upon a Lengthy Residence in the Orient

INDIAN music, according to Western standards, has remained practically unchanged during the last three thousand years. Without doubt this has been due to the fact that for centuries, music, as with the other fine arts, was practiced almost entirely by the low castes.

The most striking characteristic of the music of India, at least to the occidental ear, is its almost total lack of harmony. All folk-songs are handed down from generation to generation and sting as a single line of melody. These ragas are varied, amplified and embellished according to the mood and capability of the singer, his ecstasy often carrying him so far afield in flowery ornamentation that one is frequently minded of an Italian aria rendered in true coloratura style. In fact a vocalist's skill is popularly determined by his ingenuity in embroidering his theme.

Because of this universal tendency toward individual coloring of themes, Indian music is too vague and elusive to permit one to catch and record it by means of Western musical notation without destroying much of its primitive and oriental character. It is for this reason that few if any authentic themes have been captured literally and exported to the Western world. All that one can hope to do, therefore, is to catch the nucleus of original Indian melodies and occidentalize them sufficiently to make them intelligible to Western ears.

An Indian orchestra, no matter how large, never varies from the single track melodic form. If a fortissimo effect is desired, the melody is played in two or three octaves, simultaneously, on different instruments. This effort at augmentation produces an effect indescribably piercing. It is undoubtedly true that the louder the noise produced by an Indian concert, the more pleasing it is to the native audience.

The inevitable hand-drum furnishes the bone and sinew, the fore-ground, and back-ground, the indispensable of Indian music. The entire personnel of every Indian orchestra take their cue from the grotesque motions of the drummer and the reverberating sounds which he coaxes from his instrument. For the audience as well, the drummer is the dominating figure of any aggregation of musicians. His personality and physical exertions make an even greater appeal to the eye of the Occidental than his music does to his ear. He is a truly fascinating being as he throws his body into weird, spasmodic, and demoniacal contortions, as, with sounding palm and alternating flexible fingers he entreats his instrument's response. His display of digital dexterity and of sinuous posture and rhythmic motion is truly marvelous.

The vina, cithra, and the esraj, usually among the stringed instruments of an orchestra, sound the ever-lasting monotony of the more or less musical theme. Frequently a pipe or flute is played, adding still more shrill volume to the already over-emphasized melodic line, which seems to cut into the brain like a sharp thread, dominant, insistent, and endlessly reiterant. Even as time has no meaning for the Indian, neither has persistent repetition in his music, for there never seems to be an end to any song, nor a cadance to any tune.

The Charm in Indian Music

The themes and so-called melodies of Indian singers are at first absolutely formless and confusing to the Western ear. They seem but vague, erratic motives, prolonged indefinitely, rambling along whimsically until, with quaver and semi-quaver, they finally end abruptly on an unaccented beat. Such an ending is always unexpected, always gives one the impression that the melody is broken but not finished, and all but convinces the hearer that the cessation of sound is the result of exhaustion on the part of the singer.

Visiting Europeans and Americans in India are therefore prone to give "snap judgement" upon the music of this country, and to say "there's nothing to it." But, after a year of intensive study of native music in various forms in various localities, familiarity has not bred contempt but a measure of understanding. I have come to recognize a coherent accent and rhythm, and a consistent purpose in Indian music. But to give fair judgment, however, one must not criticise by comparing with Western music in which harmony plays struments was considered unclean, and therefore, con-nervous system of each individual.

appreciate the beauty and charm of the bare melodic

To one accustomed from earliest childhood to the natural flow of sonorous harmony from the Southern Negro, it seems particularly strange to find that there is a total lack of polyphonic music in India. The native's music like his average brain, belongs to the "single track" variety. And this absence of harmonic development, so characteristic of all Oriental music, would seem to argue that harmony is simply the product of modern musical development and not instinctive or inherent in the primitive minds of primitive peoples. This appears a contradiction, in view of India's boast that she has the most ancient civilization in the world.

One wonders at India's failure to develop musically, as she has claimed the use of the seven-tone scale for thousands of years. Many opinions have been ventured regarding the origin of the "do, re, mi, fa," system of musical notation. While the honor of inventing the 'sol, fa" system has been commonly accredited to the



LILY STRICKLAND ANDERSON

Benedictine monk, Beatus Guido; many centuries before the day of this musician the scale of seven tones was used in India. According to the musical data of Orientalists, this system of notation was handed down through the Hindus to the Persians and Arabs, and thence to the Europeans.

When, however, we come to a comparative study of the divisions of the scales, we find ourselves in a maze of fine distinctions. The Orientals claim definite use of quarter tones and even eighth and sixteenth tones. These amazing tonal divisions still remain unheard to the average Western ear. What they claim to be quarter and lesser tones sound to us like dissonance. In spite of their use of the diatonic scale, their practice of sliding and slurring it gives a decidedly enharmonic effect. It is easier to condemn than to comprehend their failure to develop their system of musical notation along our lines, and their disregard of tonal combinations, to the Western mind the highest attainment in musical art.

India's Chief Instruments

The chief instruments of musical expression in India are trumpets, small wind and string instruments, and a

such an important part. One must train the ear to fined to the lower castes. This was because the Hindu is over-particular as to what touches his lips and mouth. His sacred saliva must not be polluted by contact with the mouth-piece of even the pipes of Pan. The stringed instruments, however, being played with the less esteemed fingers, held a high rank in the hierarchy of musical mediums. The lute or vina is of indefinitely remote origin, as the old gods of India themselves were described in ancient Hindu writings as using the vina to soothe their troubled spirits. It is the instrument de luxe of India, and the favorite of the better classes. The cithra or sitar, resembling the harp of ancient Jewish history, is popular, particularly among the Mohammedans of the north of India. The kinnahra, another stringed instrument, is shaped somewhat like a guitar, as also are the sarangi and the esraj, which have a comparatively wide range and are capable of producing more pleasing effects than are ever gotten out of them. Only metal strings are used in Indian stringed instruments, the lowly cat-gut being considered unspeakably unclean.

There are various types of trumpets, the thigh bone being most popularly associated with the observance of priestly functions in the temples. Particularly in Buddhist temples the blowing of a trumpet and ringing of a bell are invarably given a sort of semi-musical punctuation of the priestly drone.

If there be any harmonic effect at all in Indian music, it is produced by the over-tones of the drums. It is claimed that six distinct over-tones may be heard from the sound produced by a skillful performer on this universal instrument. The drone of the tonic and dominant provides usually the entire background for a melody.

Drums Without End

Of drums we have here an endless variety, ranging from the tiny monkey-drum, so popular with the snake charmer and animal trainer, to the great ceremonial double headed drum used mostly in religious and military pageants. The physical ecstasy of a native drummer, in the throes of manipulating his instrument, would be

beyond the comprehension of our languid tympanist. That anomalous creature, the "jazz trappist," however, might recognize himself as an approximate prototype of our native drummer.

One must see a drum performance for himself in order to realize that the drum-player furnishes the musical back-ground of India. He is capable of giving expression to all of his emotions in the insistent, persistent beat of his drum, quick and gay and excited, or slow, solemn and portentous, as the occasion demands, for funeral, for festival, or for dance.

In the more remote hill districts, drums are used as efficacious means of devil chasing; and one can readily understand that the noise produced is sufficient to drive away the Prince of devils himself. In the measured beat of the mrithanga one hears the musical pulse-beat of 'distant India, wondrous fair.'

The hand-drum has many forms, and to me is the most interesting instrument here; although the kettledrum, tabla, and side-drums are wonderfully effective. These are played with small hard-headed hammers instead of the palm and fingers. They produce a sharper and more definite tone. For this reason they are most commonly used on more formal occasions such as festivals, durbars and military processions.

The drum is the most significant medium for the exression of emotions, both of joy and sorrow in India. have heard its hollow tapping sound coming from the shadowy fastnesses of the stately palm forests, from little country cross-roads temples where dusky devotees woo the drowsy attentions of unresponsive gods. In country village or urban native quarter, the air at twilight time, heavy, murky, misty, and redolent of delicate incense, fumes of mustard oil, the acrid smoke of cooking fires, and the pungent aroma of curries, vibrates continuously with the throbbing of innumerable drums. In jungle, plain, hill and desert, the composite nervous system of even the most significant community of hungry unclothed beings is soothed or stimulated by the magic beat variety of drums. Until recently the use of wind in- of the little drum, just as the heart-throb dominates the

Violent Contrast:

A real desire coupled with the necessary patience, enables me to say that the composite effect of the singer and his song, the player and his instrument, the drummer and his drum, have convinced me that, contrary to the opinions of many, this is a land of music primitive and unique, but none the less genuine. This land of strong contrasts, of violent and intense moods; where nature never expresses herself in moderation; where heat, rain, drought, and cyclone strike without mercy; where plague and pest devastate and destroy without restraint; is pulsating with music gay and mournful, joyous or despairing, according to whether nature at the time is menacing or kind. This vast tropical country of hot sunshine, of steaming jungle, of velvet nights, of dazzling moonlight, of dreary wastes, of verdant valleys, of sickly sunda-bunds, of icy snow-capped mountains, is far from being devoid of music.

In the pearly light of early dawn, the fisherman, whether in dug-out or high-prowed dinghy, sings the song of coming day or of the fish he will catch if the gods are good. In narrow water-way or on the wider rivers, he poles or rows to the rhythm of his song that lightens the burden of his toil. The bullock drivers. their creaking carts loaded with produce from the country truck-gardens, make the night vibrant with their shrill cadenzas. Through the long hot hours of the day the coolies making roads, carrying burdens, stirring the land with buffalo ploughs, or working in the muddy rice fields, may be heard singing their simple whimsical songs in solo or concert. Native street-hawkers, flower and sweet-meat sellers and women at domestic toil contribute their share of the daily song. The almost hourly funeral or wedding procession adds a joyous or mournful note to the music of the country. The beggars, religious or otherwise, ask for alms in a plaintive sing-song cry. I have followed the shepherd leading his ragged flock across the grassy plain, in an effort to catch his song, wild and unrestrained, or have halted to listen to the rhapsodical outpouring of the village minstrel, or the high-pitched strident voices of the little children.

Unchanged for Three Thousand Years

But only those who have ears to hear, in whom there is a responsive vibration, can be conscious of the wealth of the music in India. If one is tempted to criticize and judge Indian music by our standards he has not even begun to understand and never will. It is not a meaningless, unscientific cacaphony, because primitive; and, while it has remained almost entirely unchanged for three thousand years, it is as real a medium of expression now as then. The Indian sings because he wants to sing, and his whole heart is in it, unaffected, unconscious, natural and sincere

In order to understand the music of India one must realize that it is the expression of the emotional and historical life of the East. It perhaps will never be thoroughly understood or felt by the West: for "East is East, and West is West, and never the twain shall meet." And yet they sometimes may come very close together in a common love for music, the "Universal

Pigeonholing Musical Knowledge

By Amos G. Thompson

CLASSIFICATION is one of the simplest ways of fixing musical knowledge. It is often far easier to compre hend an entire system than it is to nibble at parts of it. Take the matter of scales. When the student knows that any scale may be expressed in either sharps or flats and that we commonly stop at six sharps or six flats as a matter of expediency, the whole general scheme of tonality is grasped. That is the scale of three flats, or E flat, might also be the scale of D sharp, with eight sharps, and the scale of three sharps A, could be written as the scale of B Double flat with eleven

German teachers of harmony carefully classify all the triads as to their position on the scale and this is a great help in identifying them. Thus:

Triad appears	OIL	steps	of	Major	Scale,	Minor	Sca
Major				1, 4	, 5	5,	6
Minor				2, 3	, 6	1,	4
Diminished				7		2,	7
Augmented						3	

This established the teacher takes every major, minor, diminished, and augmented triad in the octave and has the pupil write out the scales in which that triad could come, placing the triad in the proper position in the This would mean that one hundred and sixtyeight scales would have to be written to locate 168 doing several times as it classifies the chords so that they can never be forgotten.

Professor William James in his Talks to Teachers on Psychology says "Place the thing in its pigeon hole

triads. It is worth it however, moreover it is worth in the elassificatory series; explain it logically by its out what natural law it illustrates, and then you know it in the best of all possible ways. A 'science' is thus the greatest of labor saving contrivances."

and ought to "love" enough to give good carc. Its insides might be ruined by the tinker; but what of its

Take the keys, for instance, those classic "ivories" more often made of celluloid. Are they stained with plain dirt? Beware of nostrums for bleaching them. A mild soap, warm water, a soft cloth, and elbow grease combined, make an excellent treatment to be adminstered at least once or twice a week.

Have any become loose and been pasted on with yellow glue which shows through in an unsightly fashion? Or, do the tops, having been pasted back, now rise above the

alignment of the others? First, when an ivory comes off, throughly clean the key underneath and the under side of the ivory of all traces of glue. (Scraping or sandpapering the wood is the usual method.) Then melt a small amount of white glue in a little water in a small vessel over a low fire Glue may be melted in a common vaseline bottle if the bottle is not placed in direct contact with gas flames. Add carbonized water, or a boric acid solution, to preserve the glue for future use. When the glue becomes fluid, gradually add just enough whiting (prepared chalk) to whiten the glue. While the glue is still hot brush a thin film over the wood, carefully replace the ivory, in proper position, and with a gentle pressure imbed it into the glue-mixture until it is level

When the Ivories Drop Off the Keyboard

Now, about the instrument we like enough to use. with the other keys. The superfluous glue will ooze glue sets, a light paper weight may be used to keep it firmly in contact with the filmed wood.

The discoloration of celluloid keys that comes from using yellow glue which shows through, is, of course obviated when whitened glue is used. Old ivory however takes on a discoloration that is not due to transparency. To correct this is a difficult process which the amateur tinker had better leave for the professional piano tuner.

This is the way in which it is done:

Exceedingly fine sand paper or other suitable abrasive is spread over and tacked around the edges of a board The keys are removed and their tops rubbed until a fresh surface is exposed. A polishing operation must then follow to obtain a waxy-smooth surface, and this is not easily done without a buffer.

The use of these simple suggestions will make the work equal to that of the manufacturer. In an emer gency, should tops drop off just before a recital, and when the time presses, photo-paste may hold for a short time. Some folks use white-of-egg for such an emergency. Even schellae has been used for accidents between concert numbers, for it hardens speedily. When a key has to be fixed without any time whatever for care shellac in alcohol has the merit of sticking like a plaster and may save the artist's evening.

Music and the Eyes By Ralph E. Sweeting

ment of the music student. Progressive authorities of the public schools have realized that, with defective eves, good work in the schoolroom is an impossibility and have come to recognize the wisdom of having the eyes of all their pupils examined by a competent specialist. Unquestionably, the influence the eyes have on the music student's progress is vital.

Defects of vision are many. Let us consider a few that most affect the student of music

A case of simple Myobia, or near-sightedness, probably would cause little serious trouble. In this condition nature has adjusted the eye to focus at a near point; and, unless there are complications, the student will adjust the difficulty by moving his head nearer the printed page. Objects at a distance will be more or less blurred. Glasses easily correct this,

The Hyperoptic, or far-sighted pupil, offers a different problem. The owner sees clearly; and, apparently, there is no eye trouble. The hyperoptic is an underdeveloped eye. Most children are born with this. Some authorities claim that this is the normal or natural eye. However that may be, it frequently does not develop to the normal standard. This means that the accommodation for focusing power of the eye is never at rest. When looking at a distance, the muscles must focus to make up for the deficiency in the eye itself; and when the child enters school, and perhaps takes up such additional studies as music, the added strain of near work produces disastrous results. Such pupils develop headaches, become drowsy, frequently go to sleep in school, become indifferen. to their studies, or do not care to read or do close work. Often they are underweight, and all attempts to build up the physical condition fail because of the enormous amount of ner-

veus energy consumed in adapting the eyes to their work, Astigmatism produces decidedly pronounced strain in reading music. Just what is Astignatism? Technically, the radii of curvature of the cornea are unequal. In easier language, the eyes do not focus alike. Instead of producing an evenly focused image of an object, such an eye forms an image that is clearer in some me-served its purpose,

EYESTRAIN plays a very important part in the develop- ridians than in others. If tested, a very sample case would show that the vertical lines on a diagram were seen clearest. In another case the horizontal or oblique lines might be clearest. Now a printed page of music is a mass of angles, with lines running vertically, horizontally and obliquely, and all with varying degrees of shading. Imagine a pupil with the distorted vision of astigmatism trying to interpret on the keyboard the uncertain, blurred, mixed up lines and spaces, characters and dots of the music page, some of which he probably does not see at all, and you have an explanation of why he skips or misreads notes or makes mistakes in the rhythm. The shadows that sometimes appear beneath the letters or notes are due to partially or inaccurately

corrected astigmatism. Perhaps in this some teacher will find a clue to the trouble of a backward student. Needless to say that the proper course is an examination by a competent eyesight specialist. And, right here, how many teachers know that glasses are made for use at the piano or organ, or when reading from a low music rack

In the "Teachers' Round Table" of a recent ETUDE. "A Case of Oblique Vision" raised some interesting

In the case of the pupil who shifts his hands on the keyboard and continues playing in a different register from the written notes, it is entirely possible that one of the many reasons might be that he had a case of Oblique Astigmatism. Many can at least partially correct this defect by holding the head to one side, using the rays of light that give vision through the best angles. Possibly this pupil mentioned, unconsciously shifted the hands, because the vision was better in those

The pupil who read the upper clef with the left hand and the lower with the right undoubtedly had defects which indicate rather deep-seated lesions.

If what has been written shall impress upon both teachers and students the value of giving careful consideration to the welfare of their eyes, it will have

Why Commas in Piano Music?

By Algernon U. Godkin

unnecessary notations? The writer is convinced that the a breath should be taken. These commas are placed established phrase signs are sufficient to indicate to any intelligent player that certain musical thoughts are separate and sufficient in themselves, and that they are a little interval of silence Vocal teachers have for years commas for the lords of "Bel Canto."

Wriv should we encumber our musical notation with been in the habit of sticking in commas to show where where they will not upset the musical thought. Gradually editors of piano compositions commenced to adopt the same idea—with the result that thousands of strlittle better understood if they are separated by a dents are confused by a new sign. Better save our

THE ETUDE "What Should I Know to Purchase a Reliable Piano?"

By BYRON H. COLLINS

Mr. Byron H. Collins is widely acknowledged as an expert in matters pertaining to the construction of the piansforte. His experience has been with some of the largest manufacturers of instruments in the United States with whom he has held important positions. THE ETUDE proposes from time to time to present articles of this type or perhaps more de ailed to help our readers in the selection of instruments and at the same time spare them from purchases which may later prove humiliating.

THE answer to this question would not be at all complex if all pianos were made according to correct scientific principles, of good materials, properly seasoned and

If all manufacturers of pianos based the quality of their products on the idea of making the best piano they could, or at least of giving the greatest value for a fixed price, then there would be no necessity for an article on the subject.

Unfortunately, in every industry there are manufacturers and dealers, who give no thought to the interests of the public; and the piano industry is no exception. Piano manufacturers and dealers of this type anticipate that there are always a great many people who by reason of their ignorance of pianos can be persuaded to "invest" in a fairly good-looking case containing a comparatively worthless and very cheaply made mechanism, and of inferior construction generally,

Other manufacturers, whose purpose is not as selfish as those just mentioned, fail to give good value because of improper handling of materials and through lack of knowledge to apply scientific principles in the construction of their pianos

For the purpose of this discussion, piano manufacturers and dealers may be divided into three general

(1) Those who strive to make and sell pianos of the highest quality.

(2) Those who in their efforts to get business from that large portion of the buying public who cannot afford to buy pianos in Class 1, try to give as good value as possible in a lower priced instrument. (3) Those who make and sell pianos of little or

no merit, depending upon the ignorance of the buyer, and who give no thought to serving the public. Such dealers get as much as possible for their products, and give as little as possible in return. This classification is, of course, subject to subdivision,

as there are many gradations between pianos of the highest quality and those of the poorest, but it is hardly within the scope of this article to go into any analytical treatise, and under the circumstances it would seem that these three headings will suffice.

The Ideal Piano

As a basis for our discussion let us summarize the qualities of the ideal piano, which should be the goal for which all manufacturers of artistic pianos strive. All things must be judged by comparison with some other thing which we know, or with some ideal of which we

The ideal piano, therefore, should in its tone combine in the greatest degree the qualities of purity, sonority and color, with sustaining power. The materials used should be of the best, carefully chosen, seasoned and prepared, and the construction guided by scientific knowledge and research so as to arrive at a maximum of strength and durability with a minimum of superfluous or misplaced weight, in order that the free vibration of the strings and sounding-board may not be retarded. The action should be well-balanced, easy and responsive, and the repetition ample to meet the demands of the most accom-

Average Purchaser Ignorant

There are few articles offered for sale in such volume, concerning which so little is known by the average purchaser, as pianos. Furthermore, too many piano buyers do not approach the subject logically. It is rather hit or miss with them. If they are lucky, they may get fair value for the amount they lay out; but if they are not. and find later they have made bad bargains and have poor pianos, they must shortly go through another experiment in trading-if they can afford it-or, as is generally the case, labor along as well as they can without getting any real pleasure or satisfaction out of their purchases.

Then, too, outside of the general dissatisfaction which a poor piano gives because of characterless tone and faulty mechanism, it has a tendency to lower the ideals of the user. If a good little boy plays with bad little boys he usually gets some bad habits himself.

The Inexperienced Purchaser

Inasmuch as the average piano buyer has no technical knowledge of pianos, he can be misled very easily, if he is not wary. He is apt to listen more to the insimuating tone of the salesman's voice than to that of the instrument that is being extolled. He permits himself to be influenced by scurrilous attacks upon competing and more worthy dealers. In short, when, because of his inexperience and lack of knowledge, he should "play safe," he usually does just the opposite and strikes out at ran-

The inexperienced purchaser must necessarily gather his impressions from outside sources. But in whom is to put his trust? Who has no ax to grind? How can "nlay safe?

I should say the safest guide to the unsophisticated is the composite experience of discriminating musicians, the musical world and the piano-buying public. The manufacturer or dealer who gives good value is clean and straightforward in his dealings, and will not stoop to trickery and sharp practice, earns a good reputation ac-

cordingly and deserves the confidence of the public. Beware of the "Sell at Cost" Merchant

It behooves the prospective buyers, therefore, to take no chances with those dealers who are not of good reputation, even though they make "special offers" of "extraordinary values," "great inducements for cash," or "sell at cost." Reputable dealers do not sell at cost (nor do the others, for that matter) and do not make tremendous cuts in price to get cash, as their banks will supply their needs should occasion require.

In line with this idea the prospective purchaser should investigate the experience of the public with pianos, and also the reliability of dealers, and not be tempted into negotiation with any manufacturer or dealer of question-

HOW GOOD IS A PIANO?

Practically every reader of this magazine either owns a piano or uses one regularly.

The possession of a piano presupposes that it is housed in the home of people of comfortable

A piano may live five years or fif ty years before it wears out or falls to pieces.

This means that nearly every reader is looking forward to the time when he will have to purchase a new instrument.

By far the cheapest piano is the one which will stand the most wear for the greatest number of

A \$149.50 instalment plan, department store piano which is ready for the junk pile in three years costs 33% more than a good \$500 piano which lasts 15 years and is still in good condition.

Probably 10%, or 20,000, of our readers are concerned in the purchase of a new piano each year.

We believe that they ought to know "what is what," as literally millions are wasted by the American public through the purchase of inferior instruments.

Get as Good as You Can

It cannot be gainsaid that all piano buyers should get as high-grade an instrument as they can afford to pay for. The superior tone gives greater pleasure and satisfaction, the employment of better and more carefully treated materials and workmanship insures greater service and durability, and, lastly, it is a better business investment. It has a market value even though second-hand that is in fair proportion to the purchase price when new, and there is always sale for it; while the poor piano is difficult to dispose of at all when it is secondhand, and at best brings but a small percentage of its cost.

"Why should you pay for their name?" has been asked of many prospective buyers by dealers in inferior makes of pianos when discussing some instrument of a higher grade. Name means reputation. Pay for a name and you get value; otherwise you may get it, but you're not sure of it. No price for a fine article can ever be as exorbitant as a smaller price charged for one that is really worthless.

Conscientious Teachers Make Desirable Advisors

The professional musician, and more particularly the pianist and piano instructor, unquestionably have eonsiderable influence upon many buyers, and this is quite natural. There is no doubt that the vast majority of professional musicians are conscientious in their advice to those who seek it; but unfortunately there are those musicians who are subsidized by dealers whose recommendations are guided by sordidness rather than a sincere desire to assist the buyer in securing the best piano he can

The Second hand Piano

A word of warning concerning second-hand pianos advertised for sale from private homes and apartments at "a sacrifice because the owner must leave for Europe at once," or some similar explanation. While from time to time there is no question but that excellent "used" pianos may be purchased from private homes by reason of unforeseen exigencies, the purchase of pianos advertised for sale from private homes is to be approached very cautiously because of the widespread practice of certain dealers, who "plant" patched-up pianos without much real worth in this way.

Two Safe Rules

To sum up, there are really but two points upon which emphasis should be laid:

(1) Buy the highest grade piano you can afford, because it will give those who use and hear it the greatest pleasure, will give more lasting service, will stay in tune better, will not get out of order. Furthermore, if it must be disposed of later, there is always a ready market for it at a fair price.

(2) Before buying any particular make of piano give careful consideration to its reputation among discriminating musicians and experts whose judgment is not warped by mercenary motives, and to the experiences of musical people in general. Then do business only with those dealers who have established themselves in the public confidence by fair and clean dealing and have shown the sincerity of their purpose to give good value and service.

Apply the Remedy to the Wound

By Marjorie Gleyre Lachmund

What would you think of a person with a bruise on the arm who took a bath in iodine to cure the bruise? Yet hundreds of pupils, year after year, practice a piece over and over from beginning to end, in order to improve some little passage. The writer knows of a student who claimed that she could never get the Chopin E Flat Nocturne. Upon examination it was found that she played it fairly well until she came to the cadenza at the very end. Instead of applying the anodyne of practice to the cadenza, she was wasting time playing the entire Nocturne over and over. The intelligent student is the one who marks the sore places in a piece and makes continual applications of the liniment of practice until they are sound and strong.

Team-work With Pupils

By Bertha Gaus

Do you know, teacher of the piano, that many of the pupils to whom you give private lessons are musically lonesome? You have an attractive personality, it may be presumed, and your teaching is inspirational. In the lesson hour you magnetically impart to your pupil much of your own enthusiasm. But after the lesson the pupil, preparing for a musical carcer, goes home to the inflexible requirement of at least four hours a day devoted to solitary practicing. He is at an age when he needs lively diversion and the stimulating companionship of other young people, but his solitary music-study, conscientiously persisted in month after month, checks his natural impulse to be sociable or gay.

A teacher should consider the social possibilities of music-study and put human interest into the mechanical regularity of practicing. It is a fine plan to teach two pupils together at the piano whenever practicable. Sometimes it is a good idea to start two together from the earliest rudiments; again, it is better to devote the first year to private tuition, deciding meanwhile which pupils to "pair off" during the ensuing season. Two pupils thus paired will often go on together with their studies to a period of great advancement. If discrepancies are found in their rate of advancement, pair off each one of the pupils with some other one, and so make more effective emulative team-work.

Special lessons may be arranged from time to time so that pupils may meet in groups and hear each other play. They are told of a coming group-meeting several weeks in advance, as the anticipation is a great incentive to careful practicing.

Several times during the season invite all of your pupils to a social gathering at which each plays a specially prepared solo, duet or song-accompaniment. For the younger pupils the musicale may become "a party"; for the older girls and boys it is an opportunity to display their best work. There is nothing to cause stage-fright or nervous self-consciousness on such concert-occasions. as the audience is composed mainly of the pupils themselves, already accustomed to intermingling during the season's course of study. Besides your own pupils occasionally invite one or two pupils of other teachers to play at these musicales, the idea being to encourage among the students a thoroughgoing interest in other young people who, like themselves, are learning to play the piano.

A third or fourth year pupil may be aroused to a vivid eagerness for advancement by making him responsible for the progress of a young beginner. I have sometimes gone on a vacation leaving my younger pupils in charge of a bright older pupil, and so have saved myself-as well as the pupil-the trouble of picking up dropped stitches after an absence. An older pupil may also be deputized regularly to assist a young beginner in home-practice, with mutual advantage.

Give the Beginner a Chance

By E. L. Sanford

WHILE reading a local paper my eye caught the following advertisement, which shows the mistaken idea some people have regarding the furnishing a beginner with the proper equipment for the study of music, as pertains to piano playing: "For Sale-Well known make upright piano; used. Fine for beginners. \$65."

Imagine a beginner sitting on a rickety piano stool, feet dangling in the air, in a room not heated, trying to prepare a lesson for a twenty-five cent per lesson music teacher, on an old, worn-out, second-hand piece of junk

I have often heard parents say that a cheap-priced teacher would do to begin with, not realizing that the most important thing is to build up a good foundation at the start, which can be done only by a well-trained, ex-perienced instructor. Such a foundation is not easily destroyed by an incompetent teacher if such is met with

It would be interesting to know how many have been ruined musically or turned away from studying the divine art through lack of a good instrument kept in good order as regards action or tune, and a competent instructor on the start. It would be a very unusual pupil that would not rebel against the discouraging conditions set forth at the beginning of this writing. Give the beginner a good instrument, a first-class instructor and home encouragement, which lead to success.

Department of Recorded Music

A Practical Review Giving the Latest Ideas for those in Search of the Best New Records and Instruments

Conducted by HORACE JOHNSON

Folk Dances and the Talking Machine

Wouldn't it have been more to the point if that someone that is exactly and said, "I like the music I know —for that is exactly A great majority of these records of simple and the said of the said o don't know much about music, but I know what I like?" what he meant. The music which is perfectly familiar to him, which he has heard so many times that he can whistle the air, that tells him a story as it is played, that paints a picture or recalls pleasant memories-that is the music he enjoys. And he enjoys it for these very

Had that someone been taught to appreciate music when he was a comparative youngster, however, "all music" would have been what he liked, for "all music" he would know. He would have gained the power to hear a symphony as a unit, not as a lot of men trying to drown out each other. He would hear the story the composer had told in music, and be able to the sound of them. Now, poor man, music is a series of uncoördinated sounds, and "all the new stuff" as he calls it does not even titillate his ear unless it pounds reverberant rhythm and sets his untrained feet to tapping.

We of the grown generations must bear our burden of a sketchy musical education as best we can and add to our stories of information and capabilities of enjoyment by book or crook; but the children of our era are in a position to gain all enjoyment and happiness violoncellos, form the most important section of an which intelligent appreciation of music brings. In many of 'our large cities symphony concerts are given each season which are especially adapted to children. addition, practically every community has some kind of organized musical unit-a chorus, an orchestra, or a band; and with proper elementary training in voice, orchestral and band instruments, many adolescent youths may gain knowledge that will stimulate musical expression and appreciation. But for every one there are the material and the helpful instruction booklets which the educational departments of several of the phonograph companies publish, and which are invaluable in helping parents and teachers to aid children of all ages to acquire musical appreciation.

In a previous article we spoke in a general way of the records which have been made for the purpose of stimulating the physical response of skipping or dancing to simple tunes that every child must make in order to lay the foundation for intelligent appreciation, and what we say here must be considered as an after-step to this awakened consciousness to rhythm. Let us reiterate that without the awakening of rhythmic consciousness, a child cannot get full value for the time spent in training his ears to love the best music.

Stimulate the Imagination

The next step is to stimulate the imagination for the story or picture the music expresses. This can be done best by suggestion-suggestions which tie-up with the children's interest and experience. For instance, for a selection such as Saint-Saens' The Swan, the title alone is suggestion enough to stimulate a child's imagination, After this record has been played the children are bursting to tell you what story the music tells. It isn't necessary for you to say that the swan swims around the lake; that it ducks its head under the water in search of food at this point in the music; or that it ruffles and preens its feathers at that place in the music. The music doesn't say that. It's your own imagination at work. All the music tells is that a swan is swimming on the water, and a child can see and hear that himself. His own imagination will give him a picture of the scene, and you do wrong to give a detailed picture of what you see. As you know, children will believe anything you tell them and you have no right to influence their imaginations except to the extent of placing them on the right track.

Another method of stimulation by suggestion is that of showing a picture to the children which is coordinate to create in themselves the ability to comprehend what

A very human little story is told in Music, (London),

A very numan nute sony to some in oracles, VLEDIGHT, bautrativ, ne scrippilously observed. During one-about Rachmannoff, the well-known Russian composer these ress an old lady scated near him leaned forwards.

How many times have you heard someone say, "I baby in her arms will create a beautiful impression in a child's mind, and make him feel the rocking rythm and

A great majority of these records of simplified expres sion of well-known compositions are made with a solo instrument playing the air of the selection with accompaniment of either a small orchestra, or one or two other instruments, such as a harp and a cello. The violin is used as the solo instrument in many cases, and children quickly learn to know its sound by repeated hearing and can call its name unerringly whenever a record is played in which it is the featured instrument.

There is no question but that the violin is the most important instrument of an orchestra, and it is the one instrument which all people can recognize immediately by sight and sound. But it should not be the only orchestral representative with which we are familiarpick out the different instruments of an orchestra by and for that reason the educational departments of the phonograph companies have made a great effort to record the several other important members of the orchestra either as solo interpreters of reproductions or in conjunction with one or two other instruments By doing this children are given the apportunity to become familiar with the sound and tonal color of, for instance, the wood-winds. These instruments, next to the first violins, the second violins, the violas, and the

Orchestral Color

As an illustration of such a recorded impression, there is an educational record of the Mendel olan String Song, in which the flute takes the most predominant part. This wood-wind is an instrument which is an elaboration and practical development of the rough willow whistle which we have all hollowed out sometime in our lives, and has a round cool, clear one. In this particular record the flute plays the air of the composition, followed by the cello playing the same theme. Such performance contrasts accurately the tone of a stringed instrument with that of a wooden one. The selection is then repeated a third time with both instruments playing the air in unison, thereby enabling the listener to hear how the tone of one instrument blends into the tonal color of the other. The type of above disk is an excellent record for teaching a hild to distinguish between the sound of a wood-wind and a stringed instrument.

From this introduction to each of the members of an orchestra it is only a short step to teach children that all the string players together form a big family; that the violin, the viola, the violoncello, and the double bass-that overgrown cello which has to be played by the musician standing up-are the soprano, the alto, the tenor, and the bass members of the string sections of an orchestra. And it is logical explanation to tell them that the piccolo-which is only a tiny little flute-the flute, the clarinet and the bassoon are the four parts of the wood-wind section. In the same way, the brass section of the orchestra is comparable to the four part choir; for the cornets play the soprano melody, the oboe often plays the alto air, the trombone interprets the tenor part, and the bass trombone follows the lowest Thus the orchestra is really composed of a village of three families all living and working amicably together, each man plying his own trade and accomplishing for himself and his family.

Many records have been compiled which accurately depict the quality of tone of all of these instruments and are valuable in helping children to familiarize themselves with the sounds of the different members of the orchestra families. Through them they can learn to hear the orchestra as a unit, be able to pick out the instruments as they speak, and, in time, gain the power with the expression of the music. In the case of the stories the composers of the world have woven into the with the expression of the must be the control of the world in musical patterns, they have designed.

about Racimanison, use well-substitution of the state of and plants; who was quite and the chose a piece which play at a big social function. He chose a piece which thing you know, dearie!" play at a big social timestor. Are cause a prace winch contained several long and impressive rests, which, For once in his life Rachmaninoff was embarrassed.

THE ETUDE

Turning the Practice Hour into Play

By COLLEEN BROWNE KILNER

THE whole family ought to be interested in this article, as it provides lots of fun for the young folks and at the same time increases the desire to study music. There will be a second part to be known as "What to do at Children's Musical Parties." The mothers, the club workers and the teachers who have gone to their wits' ends to devise new things to interest musical children will appreciate the real value of this article.

"Mother, I don't want to practice!" That's the complaint hundreds of thousands of mothers hear daily the world over, for there is scarcely an ambitious parent who does not want her child, especially if that child be a little girl, to play some musical instrument. Most often the choice is the

"You may think I'm cross, but some day you'll thank me." That's what your mother said and my mother

her playmate's call. "If that child were just half as interested in the piano as she was in playing hide-andseek and Farmer in the Dell and some more of her outlandish games with the children next door, she'd amount to something," the exasperated mother thinks.

Yet why should not playing the piano or studying any form of music be made just as interesting to the child as any game?

So I determined it should be when I grew up. That was when I was but a lass of seven and mother had set me in a chair before the piano and tied me there when, like a naughty child, I had stamped my foot and said I didn't want to practice, I wanted to go over and play with Eleanor.

Practicing wasn't any fun because you had to do it

And that childish ambition grew with me. Whenever I played a game or read a story I'd think to myself, 'Now how could I turn that into a musical game or

Then the day come when I was grown up and declared ready to be a feacher of the plano. I took a small studio and as was the extent, have a few of the plano. I took a small studio and as was the extended and the studies of the control of the contr

the Trip to Music Lan.

The first lesson was always "A Trip to Music Land," a fairy-story sort of game, for what child does not love to hear and can ever forget a fairy story?

I always urged the mother to sit in the room and listen carefully so that she could play the game with the little one during the week. But if mother couldn't remain, then little Sue was to listen even more carefully so that she could tell mother or daddy or little playmate just how to play it with her. In fact, she could even play it alone, although that wouldn't be quite so much fun.

This is the way the story begins. Its object is to make learning the names of the line and space notes interesting and unforgettable. "Once upon a time there was a big, wonderful land,

and it was called Music Land. In fact, the land was so big it had to be divided into two kingdoms, known as Treble Land and Bass Land.

"In Treble Land lived King Treble with his nine children-four princesses and five princes. But it was so difficult for him to remember the long family names with which they had been christened, that he decided to call each by the first letter in his name. "How easy," said the king, "for the names of my four daughters, F, A. C and E. spell a word "FACE" and the names of my five sons E, G, B, D and F, stand for a motto which it would be wise for each to remember, "Every Good Boy



said and that's what most of us who are mothers now are saying when little Sue grudgingly goes to the piano names were forgotten. Thus it is that to this day they with one eye on the clock and one ear sharpened for are known only as Princesses F, A, C and E and Princes E, G, B, D and F.

And the old king had built four roads leading to his wonderful castle, which was on a high cliff overlooking all the valley below. "These roads," he said, "I will name for my four daughters, the Princesses F, A, C and E, and between each I will cause to be built a great wall, which I will name for my five sons, Princes E, G, B, D and F, for it is meet that a lady be guarded on either side by her knight, and that in truth is what this entrance shall signify to all my kingdom.

And so the roads were built. On either side of the

G wall > F road

ran the great walls E and G, and just above lay A road

B wall -- A road guarded by walls G and B; then C road D wall→ C road.

guarded by walls B and D, and topmost, E road

F wall→ E road D wall→

guarded by walls D and F. Guarding the entrance to all the roads was a very odd and wonderful gateway that looked something-like this

and at the end of the roads were two strong bars that guarded the castle entrance. Something like this,

this beautiful roadway looked, but on the plans the old king sketched for his builders or architects they looked like this, and that's what we will use-the king's old sketch or map, which really was nothing more than five lines and four spaces.



Now old King Treble was a kind father, and ruler, but in many ways his children and his subjects thought his ideas queer; but in these they humored him, as he was now a very old man. One of the queerest of these was that his sons and daughters should approach the castle grounds only by walking along the road or wall named for her or him.

At this point I would say to my little charge, "Let's pretend we're the Princess, and see which one of us can enter the castle grounds the most often by getting on the right road. We'll each have twenty tries,"

We'll each have twenty tries."

Ther I would call the name of anyone of the four Princesses. If I said Princesses, and little Sue pointed her pendiger.

The I would call the name of anyone of the four Princesses. A little round bake do (1) represented a Princesse there. A little round bake do (1) represented a Princesse there. A little round bake do (1) represented a Princesse to the round bake do (1) represented a Princesse to the round bake do (1) represented a Princesse to the round be remained by the round bake the parts for the Princesse and the five black parts for the Princes, and we each would shat our eye in brinch and the round say. "Frince of Princess, which on, which, shall it be."

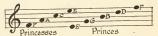


Prince or Princess

And wherever the pencil point rested, that Prince or Princess must be placed on her correct road or on his own wall leading to the castle.

During the week, of course, the game could be played with mother or dad or playmate Eleanor or a number of little playmates. It would be loads of fun seeing who could win. So that each player could be checked up, I left a copy of the king's map with the correct names of the four roads and five hedges and at the bottom the words

Princesses-F A C E Princes-Every Good Boy Does Finely



"If at the next lesson," I would tell my little charge, you can get the king's children on their right paths to the castle twenty times, the old king will come forth to greet them and then I will be ready to tell you just what is going to happen to each Prince and Princess next."

Almost invertebly the child played the game so many almost invertebly the child played the game so many retractes easily found their right place. Like a helwest played to the control of the control of





King Bass was a merry old soul who loved most of all his broad pasture lands. But much to the disgust of his four daughters, Princesses A, C, E, and G, he was always talking of his cows and horses and large crops of hay. So to tease them, he told them he always got their names in the right order when he recollected that "All Cows Eat Grass."

To remember his sons, the five Princes G, B, D, F, and A, in the right order, he took almost the same motto as his brother King Treble-"Good Boys Do Finely Always." It couldn't, of course, be just the same, for, as I told you, he had christened the Prince who walked along the lowest wall G instead of E, and the Princess who walked along the lowest road A instead of F

In later lessons we carried the trip to Music Land farther, but I must hasten on and tell you somewhat of the other games we played, games in the participation of which the grown-up could find even more delight.

Spelling Match

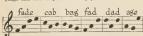
We always had a spelling match. I remembered when I was a little lass in school how much fun it had been to take a long word like "multiplication" and see who could spell the most words with the letters in it, such as "tip" and "cat" and "tulip" and even more unusual words as "caption" and "caution."

So we took the four space notes F, A, C and E, and the five line notes E, G, B, D and F, and tried to see who could snell the most words with these nine letters. First we spelled them on paper. Notes written on

the second, third and fourth or A, C and E spaces, spelled the word "Ace." Notes put on the third, first and second, or B, E and G lines, spelled "beg."



Here are some of the words we spelled in music lan-



Of course we also spelled the words on the piano.

During the week my little charge was to have a spelling match with mother or dad or brother or little playmate to see who could spell the most words. At the next Reson, as we are to tring specified to the could be seen to be seen t

It was loads of fun for her to discover that she could spell on the plano and still more fun to get daddy and under interested in flagrices when the plane of the manner of the state of the state of the state of the "hargange" or "cabbage."

Invariably, too, she could spell every word correctly on the plano, for she had double practice, in seeing that her own words were correct when she spelled them during the week, and in playing with others and checking them up, since she wasn't going to give them credit unless they were

Later, we also had our spelling lesson in bass clef.

Tick-Tack-Toc

Next of course, we had to learn to count. The old game of "tick-tack-toe" converted into a musical game made that exciting fun.

After I had drawn pictures of the different kinds of notes as wholes, halves, quarters, and eights, and explained that if a quarter note got one beat, a half

note got two, and a whole note four by the illustration. If it takes a minute to eat a quarter of an apple, how many minutes will it take to eat two quarters or half an apple, or four quarters or a whole apple? I wrote out the table below for reference and then drew a tick

1/8 (eighth) N = 1/2 beat.

1/4 (quarter) = 1 beat. ½ (half) | = 2 beats



We in turn shut our eyes and with pencil moving in a circle said, "Tick-Tack-Toe, round I go, if I stop I

If Sue stopped at a whole note, she had to tell me it was a whole note and how many beats it got. If she told me correctly, she was credited with 4. If she had stopped at a quarter note and answered correctly, she would have been credited with one. If referring to the table showed her she had made a mistake, she received nothing. Whoever had the highest score in twelve turns, won the game,

Sometimes, too, we played the game letting an eighth note get a count. Thus 2/4, 3/4, 4/4 and 6/8 time held no difficulties for little Sue.

Tick-Tack-Toe I soon found became one of the most popular of all the musical games. Brother often played t with sister after school, or daddy or mother or both played it right after supper.

One little girl once surprised me by saying, "Us girls don't play Hop-Scotch much any more, we play Tick-Tack-Toe. All we do is draw a hop-scotch circle with chalk on the sidewalk or pavement and use notes instead of numbers and hop around without looking instead of using a pencil. Only we say, 'Hin-Hon-Ho,' to make



Clean Playing

By Genevieve V. Aram

EMPHASIZE the importance of cleanliness in music. It is essential with the little folks who often mistake noise for music and admire the shallow technique of the older girl rattling off a big piece, just as uncritically as they would admire a soiled but brightly-colored silk

The older students are not immune to the same error In their case, the evil springs from a different root. Between the ages of fourteen and eighteen girls are affected with "temperament"; and that temperament forces itself into their performance with the most dis-

Then is the time for the teacher to insist on scrupulous cleanliness of execution. At home, the mother insists on "Soap and no rouge." In the studio, insist on "Subject-matter and no trimmings." There is a piece to be played-invention, or sonata, or nocturne, whatever it may be-it is the sum total of rhythm and tempo, of theme or melody, of runs and chords and perhaps trills and shakes; these things require honest, CLEAN treatment. They are, with keys and tone production, the solid realities of music and the brain food of the budding artist.

Be strict on musical sanitation. My prescription to a temperamental beginner is: "Sweep off the sentimental cobwebs; scrub your piece clean, and present it at the next recital in its beautiful purity."

No one has ever felt more devoutly than Bach, tack-toe circle, putting in different kinds of notes instead more happily than Mozart, or with more gigantic power than Beethoven.

Behind the Scenes with Artists

By Harriette Brower TV

How Harold Bauer Makes a Program

ONE day Mr Harold Bauer was chatting about the kind of music to select for programs, and how it may be arranged, as to meaning and so on.

"I feel like that in making up a program, it is really necessary to make use of some of the German classics, like Bach, Haydn, Mozart or Beethoven, because such music gives balance and solidity to the whole musical scheme. It may be contended that many programs are not planned in this way. This is indeed true; it is quite possible to arrange a program without such a solid foundation. I grant you that recitalists may be assembled leaving out these classic masters altogether, using the music of other nations. Such lists may be novel and often very interesting; but they will lack an indefinable something, a certain depth and profundity, a true foundation. The musician understands this as he builds his program, but the listener will not. The latter will not know why some programs satisfy him while others do not do so to the same degree.

Pictorial Music

"Then there is the varied meaning contained in the different compositions. This is a subject as difficult to analyze as it is fascinating to contemplate. If the artist tries to put into words the meaning of the music he plays, as he sees it, the very words themselves may convey quite another meaning to others than he intended. Words may try to overstep the boundary into the ideal and inexpressible, where music reigns supreme, and in so doing, defeat the object which they attempt to describe, since music begins where speech ends. In me cases, however, it is a help to the imagination to find speech for certain phases of emotion, or for some musical picture in tones. Rameau, and other early French composers, were pictorial in the sense that they conceived beautiful tonal pictures, like lovely acquarelles, and gave descriptive names to them. Debussy, the clever French composer, has painted many beautiful descriptive pieces, pictures of landscapes and water scenes, but without much emotiona content

"The average listener, or one who is imisically untrained, finds it extremely difficult to put into words an emotion of any kind which may be aroused on hearing music. I once asked a Frenchman, quite a simple fellow, what was suggested to his mind on listening to Schubert's Erlking on the piano. He looked at me Hankly and seemed to be at a loss to answer; it was indeed a new thought to him that instrumental music could say anything definite. To help him out I asked if he thought the music solemn or lively. At last he said: 'Its gay!' It expressed that feeling to him.

"If we contrast two slow movements, say the beginning of the Moonlight Sonata, and the Largo from Chopin's Sonata Op. 58, we find both are serious and solemn, but very different. To one Beethoven's music might sound the depths of woe, while Chopin's might suggest calm resignation. Or to another the suggestions might be reversed. A slow movement may seem peaceful or full of sorrow, or even something quite different.

Musical Significance

"We must remember that not all quick movements are gay, neither are all slow movements sad. By the same token major keys are not always cheerful nor minor keys mournful. For instance, gypsy music, so recklessly gay, so bizarre and full of life and color, is usually in a minor key. As one can readily see, the art of contrasting various compositions on a program, so that they shall alternate from grave to gay, and the scheme not to become monotonous as to key, content and meaning, is not an easy task. The subject of musical significance is very complex. And the fact which renders the program builder's task more difficult is that each listener has had a different training and is of an individual mentality, disposition and outlook from all the rest. Therefore music appeals to each one in a different way."

Players are counseled to prepare programs containing variety of key and content. Also to begin them with serious numbers, following with romantic music, saving brilliancy and bravura until the last. And above all, as "brevity is the soul of wit," let the list be short!

These general rules are excellent to work by and follow. But, after all is said, it is not so much "what you play as how you play it."

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Touches

(1.) What is understood by the term, "Normal (2.) Describe the "Hammer Stroke" from the

(2.) Describe the Hamas Terror of the fingers.

(3.) What is "pressure" touch?

(4.) What is the normal position of the hands and fingers in plano playing? And are there other methods that deviate from this position?

(1) The term "Normal touch" stands for the ordinary

touch as generally taught. (2) The finger is raised from the knuckle joint, and struck forcibly upon the keys, while held in the proper

(3) "Pressure" touch is the gentle pressure of the keys by means of hand pressure, and requires a relaxed condition of the hand throughout.

(4) The hands and arms should be on a comparatively level line from the elbow to the knuckle joint and the fingers be placed in a perfectly rounded position. Any different method is a specialization of individual teachers and, as a rule, all such methods have gradually become

Another Crutch

We have often asked our readers to send in practical ideas that have proved a success. Thousands of teachers read this department suggestion sent in which perhaps might prove futile to many. Others might be so located as to find the item invaluable with many of their clientele. From far away Oregon Mrs. G. L. Platt sends a very good suggestion which we are glad to print. (By the way, perhaps Mrs. Platt thinks of far-away Phila-

"In the April ETUDE, under 'Crutches,' Some helps for counting were given that were very interesting. In my own experience, I find counting triplets as follows:-One-trip-let,

Two-trip-le

Three-trip-let, etc., according to the number of counts in the measure, will guide the pupil in rhythm and accent, and never leave them in doubt as to either. Also, counting without "and," when using eighth notes. I find to divide the count thus,-one-n, two-oo, three-ee, making two syllables of each word, produces even time, does not retard speed, and is better than "and," unless a pupil is extraordinarily

Instruction Books

(1.) In following modern methods in Pianoforte Study, should a teacher not use instruction books for beginners from five to sever years old and if so, what book would your recommend? (2.) In teaching very young beginners, should singing the notes as they are played, or counted, be

(3.) What plan is best for them in regard to

practice hours?

(4.) Do you recommend O. Hudson's "Musical poems for children," for them?

(1) By all means use an instruction book, no matter how young the pupil may be. I have never found anything I could recommend more highly than the new Reginner's Rook

(2-4) These questions naturally group themselves together-the children who sing when practicing have a suite of melody, which can be gratified by the use of Hudson's foot, and others, of which a list can be obtained from any well-known musical publisher-the singing of the little songs will improve the piano playing very

(3) The matter of practice for small children is the most serious one connected with their progress. In Germany, where the study of music is universal in the schools and a part of the regular curriculum, the age was five years for commencement of instruction. Clara Schumann was appointed hours of daily work at this age, a regimen so severe it very nearly affected her natural genius, because of over-tax. Since then, seven years has been decreed early enough to begin. If a tiny pupil can be watched during practice hours, faults will be prevented and progress will be much more rapid. Hygiene demands short periods during the early years of bodily growth. Fifteen minutes is long enough at one time. Repeating this four times daily gives an hour during which much can be accomplished, with supervision. The mind of a child, unless assisted, holds only the attraction of ordered

sounds. The necessary parts of technical development, in order to be able to produce them, must be held before it constantly to achieve results. Where an older pupil needs not too much fostering help, younger ones absolutely depend upon it for the rapid progress which encourages and stimulates them,

Teach Reading

"A ten year old pupil who had studied two years "A ten year out pupil who and stuned two years with another, came to me. She is very bright and plays her technical exercises well. But she has trouble in reading the notes and in distinguishing between the treble and bass clefs. She cample the third treble and bass clefs. She came the the difference between the third space in treble, and the third space E in bass. How can she be helped "--R. G.

First, make your pupil understand that she must for a time give special attention to learning to read; that it will be impossible to play unless the notes can be quickly located. A certain time each day must be given to this, pointing with a pencil to each degree on each clef and naming them, skipping about a good deal when they can be named consecutively. Then proceed to striking the corresponding keys as the notes are named. Little can be accomplished unless a special business be made of the work and a considerable time spent. This has evidently been neglected. Send to the publisher for a copy of Sutor's Note-Spelling Book, in which there are words for the pupil to write the letters forming them on the staff. It will also be a good plan to explain why the letters are different on each clef, a stumbling-block in the beginning to most pupils. Draw an eleven line staff. Explain that the middle line represents middle C of the keyboard. Reading upward from this middle line will locate the regular letters of the treble, and reading down the bass letters as you have them in the bass clef. Now explain that this eleven line staff was so bewildering to the eye that it was practically unusable. Therefore the middle line was erased leaving the blank space between the treble and bass clefs. This erased line is indicated on the staff as the first added line below the treble, or the first added line above the bass clef. For convenience to the eye the blank space between the two clefs is usually widened still more in actual printing. This is the origin of the staff.

Announcement

The material upon this page was prepared by Mr. Newton J. Corey, who during his lifetime endeared himself to thousands by his optimistic personality, his practical helpfulness and his scholarship. The Etude will shortly announce a new editor for this department who will assume the responsibility of providing teachers with information which otherwise might be impossible for them to obtain.

An Inherent Fault

"I have a pupil who plays so slowly and hesitates after each measure. How can I correct these taults? She is studying Duvernoy."—H. C.

This is probably an inherent fault, and will require much effort to overcome. Take the simplest things and insist upon counting aloud, paying particular attention to passing from one measure to another. Increase the tempo as skill is acquired. Use a very limited number of velocity studies and keep the pupil on these until a visible improvement is observed. Instead of teaching her a number of scales and arpeggios, confine her to one of each and continue for many weeks until there is a considerable degree of increased rapidity of movement

Lifting Fingers

Should pupils who are beginners lift their flugers to play each note of the micology? I find it hard, when their hands are stiff to teach them to do this. When a piece is well learned and can be played reasonably fast should the flugers he lifted for each note, or kept close to the keys?"—R. O.

Pupils should be taught to hold the fingers in what is called the artistic position, that is, so that the tips remain on a level line at a height about equal to that of the black keys. They are then ready for immediate action and each finger can make the requisite downward stroke. Some hands are so tightly knit that it is impossible to raise the fingers above the knuckle line. The training for individual action should be confined to exercises, and whenever playing pieces, etudes or scales, this so-called artistic position should be constantly maintained. A pure and singing tone will result therefrom.

For Beginners

"In teaching I begin with New Beginners Book using small note body for note writing and by Sulfor's notes. Then I sirk them Streakhaus and Opp. 112, and opp. 112, and opp. 112, and opp. 112, and opp. 114, and opp

Your supply of material is very liberal, with a tendency toward too great generosity rather than too little. A smaller number of studies with more time devoted to their working up is generally productive of better results. Many of the studies you mention are in the nature of small pieces, which is to the good, especially in remote districts where patrons have to be pampered in order to secure their interest. You can interest them more by using genuine little pieces, for which purpose some of the albums gotten out by the publisher are in many cases invaluable. The purchase of too many pieces in sheet music form often runs up a bill people of moderate means in small towns cannot encompass. This problem does not always work out so amusingly as the case related to me by a teaching vocal teacher. He wished his student to have one of Chadwick's songs, which happened to be published only in a collection. The mother sent the book back, and discontinued the lessons, saving she wished her daughter to take sheet music. Some ignorant people have a peculiar idea that it vitiates pieces to publish them in book form, an idea that the innumerable albums of recent days has done much to dissipate. These albums are a boon to many teachers who find they can succeed in securing a more lively interest on the part of their pupils by giving them a larger number of pieces than those supplied in the instruction books, and an occasional piece as the pupil of moderate means can afford to buy it. Indeed many teachers of an analytical turn of mind often find in these albums pieces which practically cover exactly the same ground as certain studies which some pupils find dull, but which are really essential, and by means of which the teacher can cover the same ground in a sugar-coated dose. Teachers should learn to study their problems from every angle, and keep a careful record in a note book of any experiment that has proved a success. I can see nothing that you have omitted in your list, but would rather suggest that you use caution lest you overdo the amount of ctude work you give. Schmitt's five finger exercises should be used only in special cases. We suggest that you write the publisher for "a guide to new Pianoforte Teachers" which will be sent gratis.

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CONDUCTORLESS ORCHESTRA

"THE latest novelty in Moscow is the orchestral concert without a conductor, reports a Russian musician, Alexei Archa lansky, to a Musical America reporter "This does not arise," he says, "because of a lack of leaders as one might supposhut rather because of the very competition. There is a great deal of music given-in fact there are so many concerts that the novelty was invented to gain a hearing. The ensemble of sixty or more players follows the lead of the concert-master. Symphony of Beethoven performed in this

his importance is a good deal exaggerated by amateurs who are swayed by his glittering personality at the symphony concert, unaware that his best work is done at the rehearsals. The conductor rose to stellar heights in the days when the complicated scores of Liszt, Berlioz and Wagner were ahead of the capabilities of the average performer of that period. The average standard of technique among modern symphony orchestra players is far higher than was sixty, or even thirty years ago. Every first-class symphony orchestra contains artists who would have been "phenomenal" technicians in the days of Liszt and Paganini. In view of this, fifteen rehearsals for a Beethoven symphony seems rather exorbitant. In America the expense of so many rehearsals would be prohibitive.

The Felt on your Plano Hammers is, in all probability, wool felt. The industry superior to wool for this purpose but nothing has ever been found. Indeed, there is neglect that the property of the purpose that it is not believed to be any better for the purpose than live sheep's wool.

A QUICK LIBRETTIST

many other delightful operas, owed much and Violin," is interesting,

with the words of a finale in the opera, La organ was a cacaphonous nuisance. but it was no better than the first. At last journey supplied the answer, for sitting in immensely better orchestrated, better-Bellini sat down at the piano.

want something like this,"—and he played over to "Radio Music" and pages more of ities of hearing the best music along with it for some time a brilliant improvisation. advertisements for phonographs and player- We need waste no tears on the defunct When he had concluded he turned to his pianos. Other pages, devoted to the movies, "street-music."

"'There,' he said, 'that is the style of thing I want words for.'

"'And there are your words,' interrupted Romani, flinging him a rough copy o verses which he had written while Bellini Straniera!

Bellini had a special gift for melodies these days of highly spiced music. In his day, as now, he had critics who complained of the simplicity of his style; to one of of the simplicity of insistyic; to one of melodies as Bellini writes need no other ac- the shade in no time. companiment than that he gives them."

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

PEN PORTRAIT OF A GREAT MUSIC TEACHER

lowing remarkable tribute paid him by his he taught chiefly by personal influence, by

"A spare man, not tall, yet giving some impression of height by the proportion of mouth. A touch of pain and sadness about range of his knowledge embraced every head. He was a stern man. mouth. A touch of pain and sadness about that, too, but wonderfully sensitive lips, mobile to every impression, and now and Spohr * * * * I fear we often led early in life, as I luckily did, you have a again melting into a smile that lighted up him by judicious wilness and exaggerposession that is priceless. The possibilithe whole face and made you love the man ated innocence to go to the piano to ties of musical traditions and opportunities

without a word spoken. sonality over the impressionable young art- never to be forgotten." HOW A STEEL MAGNATE REGARDS MUSIC

THE following article is taken from the New York Globe. It tells the story of Charles M. Schwab, whose interest in music has been lifelong:

THE ETUDE

"I believe profoundly in music as an element in every well-rounded life. As a means of cultivating the spiritual side of our natures in the strain and stress of modern business and industry good music has immense value. It is at once an inspiration, a refreshment, and a joy.

"Doubtless the degree to which music was musically inclined. My aunts were choir singers. My sister Cecilia of St. Joseph Motherhouse at Greensburg, Pa., is director of music there. I remember playing a reed organ when I was so small that somebody had to help me work the pedals. Bennett, by the mere fact of being in the My feet didn't reach. One time I played nis odition and by the extraordinary impressiveness of his head. Graceful hair, black same room with him. Vulgarity, for inthe organ in church for my grandfather. streaked with grey. A fair, broad fore- stance, and roughness. You felt you were who was choirmaster and a stern man. My head with a certain feeling of strain about in the presence of a man, who without any nose began to itch. I managed to keep my it, as though there were constant neuralgia. cant about art with a capital A, did really hands on the organ keys until a rest pass-Dark, piercing, yet kindly eyes with a and truly move in a higher sphere than the age in the music. Then I rubbed my nose merry twinkle and sympathetic and humor- ordinary man, and that here was a man for vigorously. Some of the boys in the conous wrinkles in the corners. The great whom the best was none too good. His gregation saw me and laughed, whereupon beauty of the face lay in the finely chiseled memory was a storehouse of music, and the my grandfather gave me a cuft over the

hear him play, and watch those delicate the similar at Bethlehem, where the fingers * * * * was an experience of his mere external pering a real contribution to American music. I count it a privlege to help in this enter-Our male chorus in the plant at Bethlehem under Mr. Watkins offers opportunities for men singers, as has the Bethlehem Steel Band for ten years under Mr. Weingartner for workers who can play. Those who can't sing or play can hear and enjoy. Unquestionably these muif on the whole we are not much better off sical activities have proved an enrichment

Never Too Late to Learn

"I say to my friends that it is never too suited to each other, owing to the facility which, up to a decade or so ago, was the the worst music of former days—the rau-That is why I am so heartily in favor of beginning with our girls and boys at the music school settlements. That is when the tastes are formed. If you develop the Modern popular music is often well-writ- children for the lighter order of desires With the Wolfe of Man wrote a fresh verse What has become of it? The end of our ten even if trivial in character. And it is and loves, that's the way they'll grow up. I don't believe in rushing a child, but I do believe in the kind of a home in which a child, or a plant, or an animal grows up. I know that if the home is for the beautiful, if the parents are idealistic. Godfearing, beauty-loving, patriotic, generous, sacrificing souls, the children are more apt to be that way, whereas if they are vulgar, atheistic, selfish, grasping individuals, it is more than likely that the children will tend in that direction. So with music, so with the other arts. Begin young-show the way, love the art, let the little ones hear lovely music- and that's how they'll develop in maturity. If you begin early

> "I believe in music and musicians and there comes a spread of the greatest ideal-The music of Borneo is even more ism. Music engenders ideals. Ideals are few people know it, was largely influenced delightful than that of Java. It has an what we need more and more in this

alke, not only talent and enthusism, find traces of the influence on these years in monometric are monometric to the properties of the influence on the years of the influence of t Prof. Michael Hambourg.

Louis N. Parker, dramatist and author ists who surrounded him is indescribable. of Pomander Walk, began his career as I believe there was not one of us who gain coordination. I have heard the Sixth a musician and studied under Sir William would not gladly have died for him, who means all this to me is due to the fact that Sterndale Bennett at the Royal Academy did not worship him and look upon him as I have known and loved music from my of Music. Bennett, the friend of Mendels- being set apart. To me, at any rate, he earliest years. Everybody in our family Why not? The conductor is a com-short and Schumann, is undeservedly seemed holy, beautiful, aborable, paratively modern invention, anyway, and neglected these days and deserves the fol-

> the outflow of his exquisite mind. You lost certain things when you came before

EXIT THE ORGAN-GRINDER

from our midst? It was recently the ular symphony orchestras on all sides. writer's mission to explore the streets of a big American city which has its full share up their noses and plug up their ears at the full share "Jazz." Let them ask themselves, however, of Italians. At no point was the raucous

Bellini, composer of Sonnambula and and familiar old sound to be heard. of his success to a fortunate collaboration but we doubt if anybody seriously regrets with the poet Romani. The two were well the strident music-machine on wheels with which they poured out their effusions. chief purveyor of popular music. The cous street-organs, the itinerant "German without doubt the best time is in youth. As an instance of this, an incident related hugdy-gurdy of times further back was per-bands," and their low-grade music with by Dr. T. L. Phipson in his book, "Voice haps more tolerable-good enough, at any- its eternal Tonic, Dominant and Sub-domrate, to inspire one of Schubert's best irant harmonies and greasy "barber-shop" Bellini, it seems, was not quite satisfied songs. But in more recent times the street- chords.

"'Listen,' he said, 'this is what I want-I ing paper and found a whole page given alike-have immensely improved opportun-

HAS the street-organ definitely gone promised first-rate organ recitals and pop-

There are plenty of musicians who turn It is easy to lament the "good old days," in these days, musically speaking, than ever in the lives of our men and their families. enough to say that Jazz is bad; to approximate its value you must compare it with

a small restaurant we picked up the even- played; and all people-rich and poor

MUSIC IN JAVA AND BORNEO

By Frederick Burlingham

was playing. The result was the well which are tuned to the Javanese scale of and the most exquisite music of Grieg known air, 'Or sei pago o ciel' in the five tones. The rhythm is a peculiar one, shows this five-tone peculiarity. so alluring that you cannot keep your feet still, and a weird delight is added by the poser, with a Norwegian mother and the enough and persist long enough we shall which lose none of their charm even in muffled beat of the torn-tom. There is wild strain of Erin on his paternal side, succeed in making the American people a no more fascinating music in the world was thoroughly fascinated by the Javanese great musical nation. than that produced by the natives of music and used their scale in many of his Borneo. It has Hawaiian melodies beaten most interesting works. He is not so well music-loving people; in fact, I am confi-

The music of modern France, although Music is at once the product of feel- of the greatest of French composers. He strain which would make a wooden image ing and knowledge, for it requires from spent long hours in the Javanese village get up and dance. I would like to see ing and knowledge, for it requires from spent long hours in the Javanese village get up and dance. I would like to see its disciples, comprisers and performers at the Paris World's Fair, and you can it popular in America, and when it is once twice alike on the same evening. The its disciples, composers and performers at the Pars volumes and a state of the influence of these visits introduced, the dancing craze will be back mood of the artist is so changeable that

THE native musicians play on gongs inspiration from the American Indians.

Swan Hennessey, a Scandinavian comare well recognized in Europe,

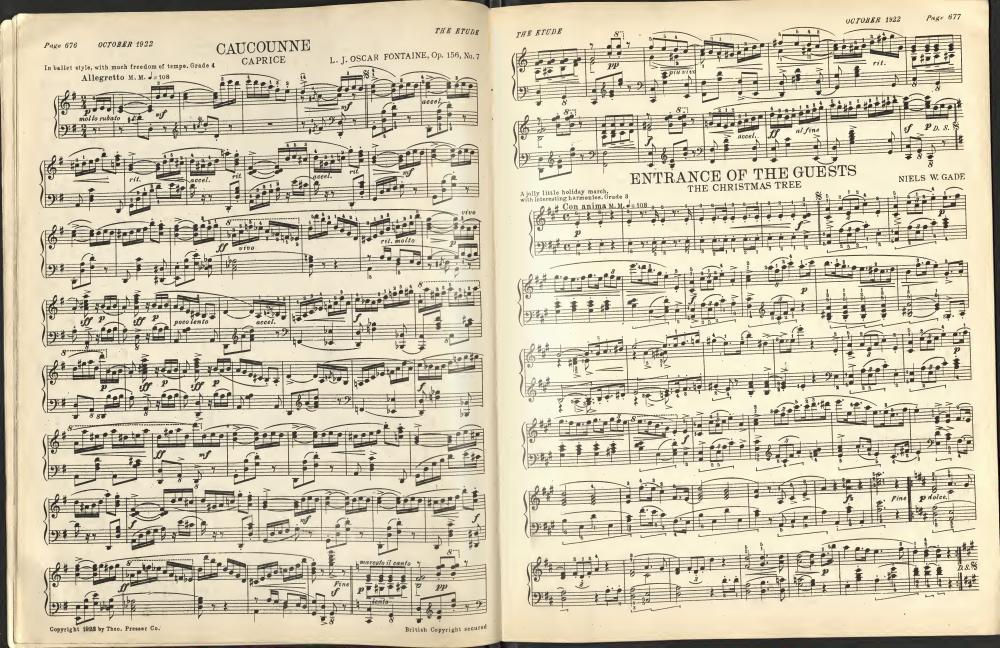
by the Javanese. I consider Debussy one almost barbaric splendor and a sensuous country,"

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An expressive reverie in modern style, with contrasting moods. Grade 4. IRENE MARSCHAND RITTER Andante M.M. = 54 tempo rubato Allegrette



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Allegro moderato M.M. - 108

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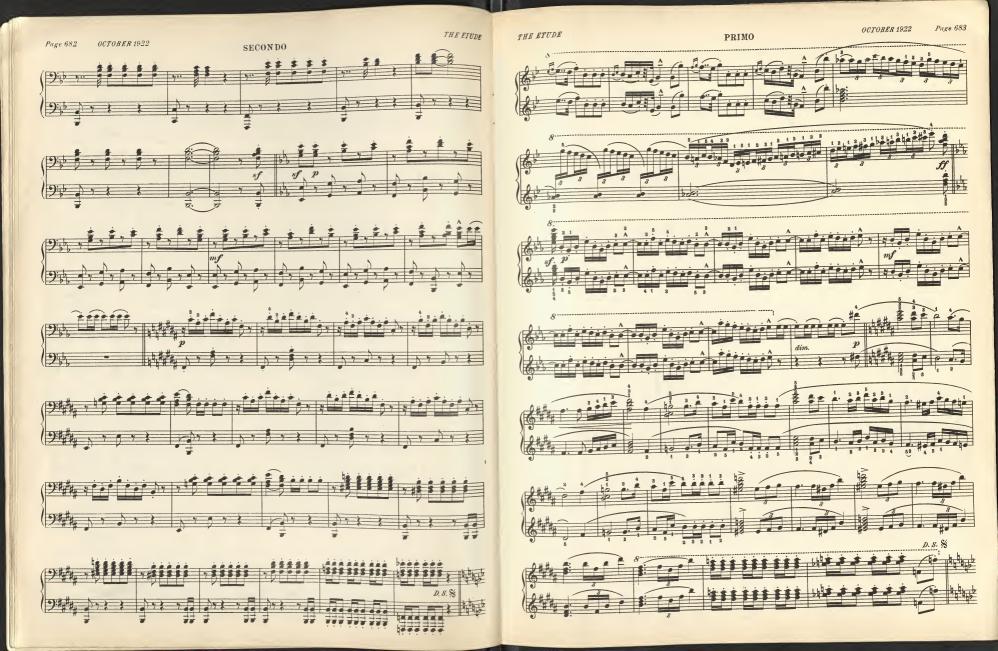
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POLONAISE from"MIGNON"

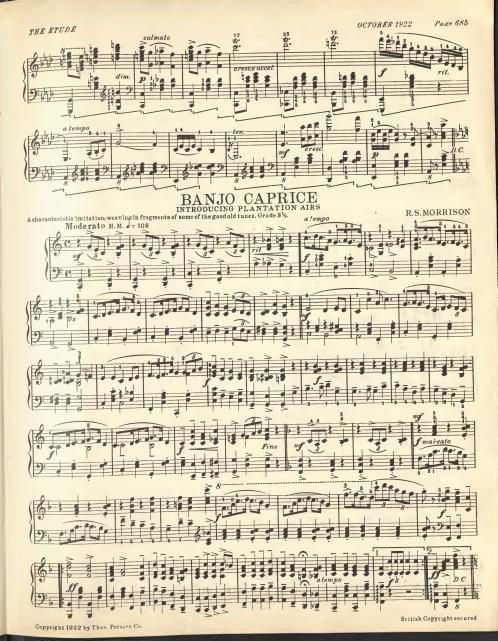
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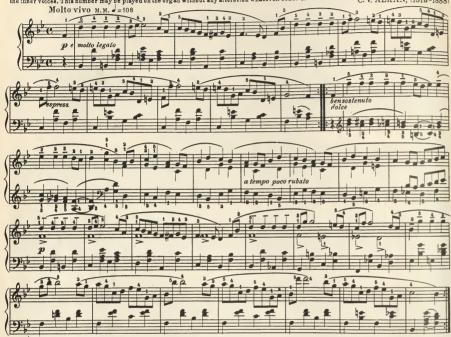


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This composer is not usually placed in the front rank but he was one of the most wonderful technicians who ever lived. This Prelude, simple and unaffected as it is, serves to display his insight into the tone color of the instrument. The graceful leading melody is much enhanced by the handling of the inner voices. This number may be played on the organ without any alteration whatever. Grade 4.

C. V. ALKAN. (1812-1800).



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CABIN DANCE

Pickin' on de banjo, Underneath de moon, Old Uncle Ephriam, Strummin' out a tune: Lil'l pickaninnies Dancing, every one, Glory Hallelewya! Ain't we having fund

Cross right hand over left. Grade 2.

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WILLIAM BAINES

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	THIRD PRIZE
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CLASS 3.

The contest will close December 1, 1744.

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only the classe of compositions and one of the considered. Do not send Involved control with the classe of compositions in Pieces of Orchestral Works, etc.

Involved control propositions in Pieces of Orchestral Works, etc.

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both classic and modern, leading towards proficiency in concert playing, including etudes by Jadassohn, Schytte, Beringer, Gröndahl, nselt, Raff, Moszkowski, together with a fugue by Bach.

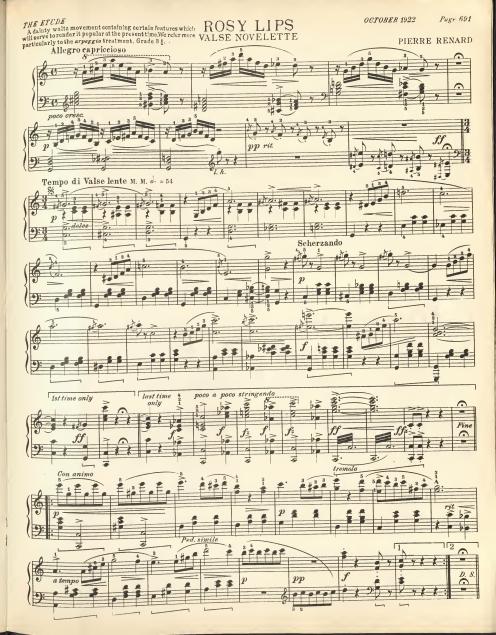
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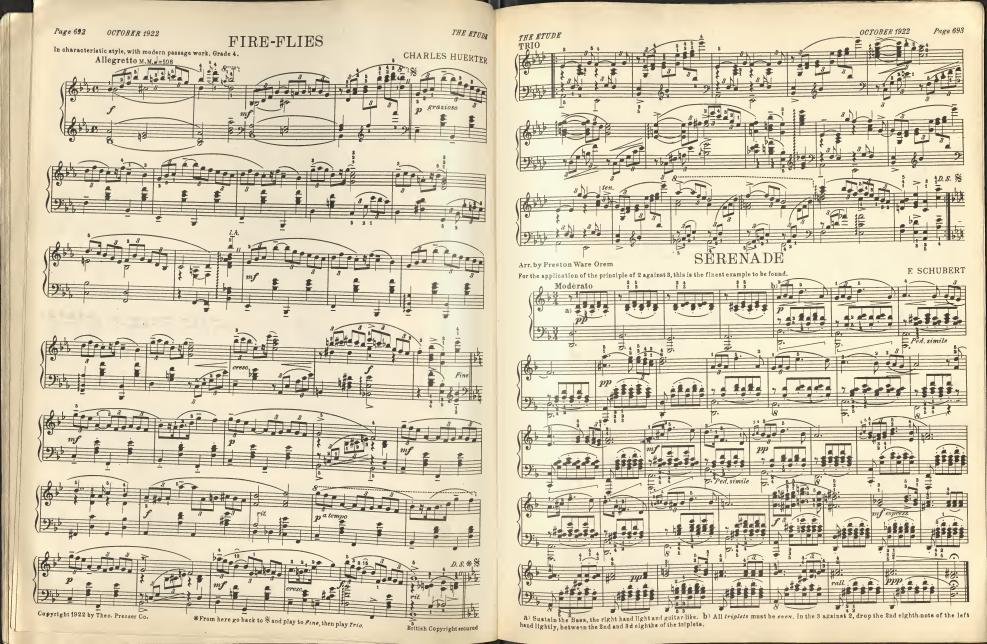
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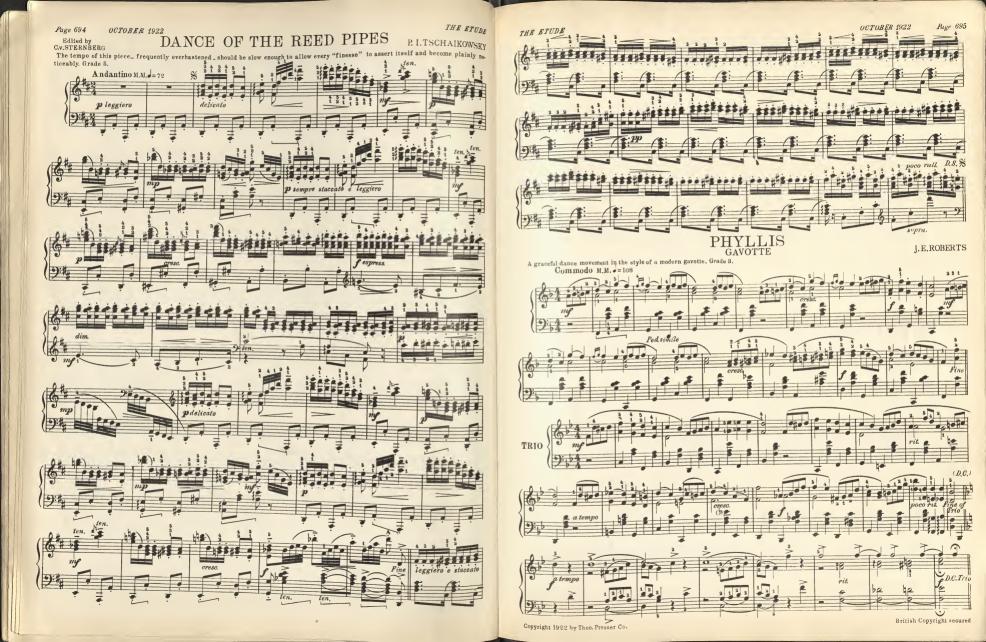
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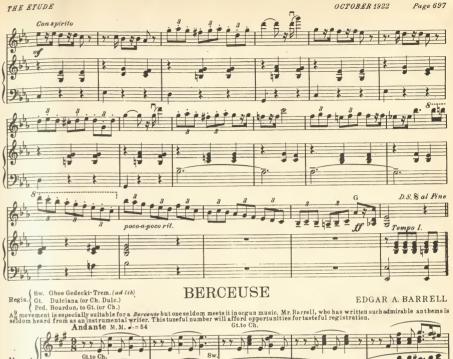




THE NIGHT SONG

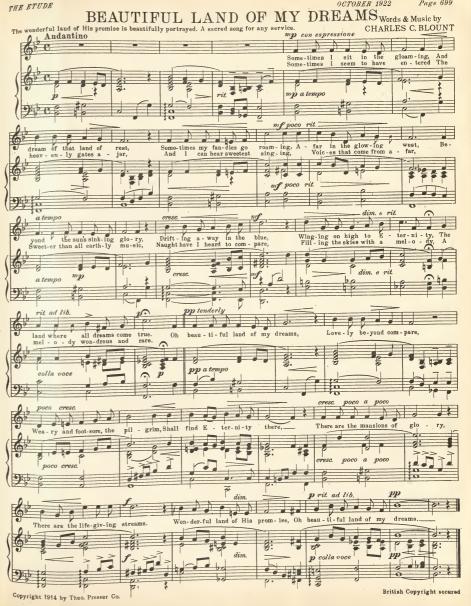
This twinful and expressive number was originally written for the organ but as arranged by the composer, for violin and piano, it was even more effective. Should the double-stops prove troublesome, the lower notes may be omitted throughout. GEORGE S. SCHULER













Instructor of Theory: Gertrude, please fifteen pianists played that night, but tell me the name of the piano piece which I could not recall the reason why they did you are now studying. It might give me a it. chance to show the effect of Major and Minor moods.

THE ETUDE

nade for three weeks. Teacher: There are many Serenades;

Which one do you mean?

Gertrude: I don't know Teacher: What key is it written in?

Gertrude: I don't know.

Teacher: In what time is it written? Gertrude: I'm sorry, I don't know. Teacher: Playing the beginning of Moszkowski's Serena

Gertrude: (excited) Yes, Professor, that's my piece.

composer, Moritz Moszkowski?

Gertrude: I never heard the name before; is he a local musician?

was born in Breslau, Germany, lived in fingers. Then you will extend your know-Rerlin most of his life and has made Paris ledge of musical literature and history his residence for many years. He is now Make your music pieces your true friends 67 years old, and has been reported starv- and you will have them for a lifetime. ing owing to conditions created by the war. Gertrude: I am going to follow your Many of his American friends and ad- advice for I see that you are absolutely mirers gave a testimonial concert for him correct in Carnegie Hall, New York. Gertrude: Now I remember; I read that

Teacher: How ridiculous! you remember the number of people who played, Gertrude: I have been studying a Sere- but remember nothing of the purpose of the concert, Furthermore, for weeks you have been playing a piece and have the Schubert's, Pierne's, Moszkowski's, etc. music before your eyes daily but know absolutely nothing about it or its composer. Tell me one thing; I suppose you know the names of all your friends?

Gertrude: Surely I know them, I also know their addresses and phone numbers. Teacher: And I suppose you are interested in their relatives?

Gertrude: Most assuredly, I must tell you I have a girl friend and she just told me about her sweetheart.

Teacher: That will do! Now try to Teacher: What do you know about it's find the same interest in your music pieces. Learn all the details, get acquainted with the characteristics of the composer his nationality, when he lived, what he wrote Teacher: No. my good girl, Moszkowski besides the piece you have under your

Teacher: When are you going to start? Gertrude: I'll start to-day.

Horace Scores a Singer

S. M. C.

B. C., who was so alive to the faults and and shortly after, he would beg a mere foibles of all classes of men, not forgetting pittance for food, and a toga to proeven his own, says:

"This fault is common to all singers, that when in the company of their friends they cannot be induced to sing without a great deal of coaxing, but having once begun, nothing but a positive command will make

Tigellius, one of his contemporaries, who Cæsar Augustus could make him sing and fail to see the beam in their own. against his will. But when he was in the This sudden turn and the attempt to palnow at a high pitch, then in deep sonorous for the art of music and its votaries.

hundred servants.) At one time he in their character or disposition.

HORACE, the wise old satirist, born 65 would boast of his friendship with kings, tect him from the cold. If you would have given him a million sesterces, in five days there would have been nothing in his coffers. He would sit up all night till the very morning, then he would snore during the entire day. Never was He then cites the case of a certain any man so inconsistent with himself.

After this awful indictment of poor has this fault. He had a fine voice, and Tigellius, Horace asks: "What about a courtly and pleasing address. But despite yourself? Have you no faults?" Then these characteristics and his artistic attain- follows a violent invective against those ments, he was so stubborn, that not even who see the mote in their neighbor's eye, mood he would sing Io Bacche from the liate the weakness of Tigellius shows beginning to the end of the entertainment, that Horace had a soft spot in his heart Happily singers of our day belong to a

There was no uniformity or stability in highly respected profession, which frowns that man's character. Often you might upon buffoonery and freaks and antics of see him run as though an enemy were pur- any kind. Eccentricity is no longer looked suing him; then again his gait was slow upon as a sign of genius, and a modern and dignified, as though he were carrying Tigellius would not likely find a Horace to the sacred offering of Juno. One day he direct a powerful satire against the inclihad two hundred servants, the next only nation of those persons who put a bad contwo. (Evidently he was singing high-struction upon the actions of others, and priced concerts to be able to hire two exaggerate the faults which they perceive

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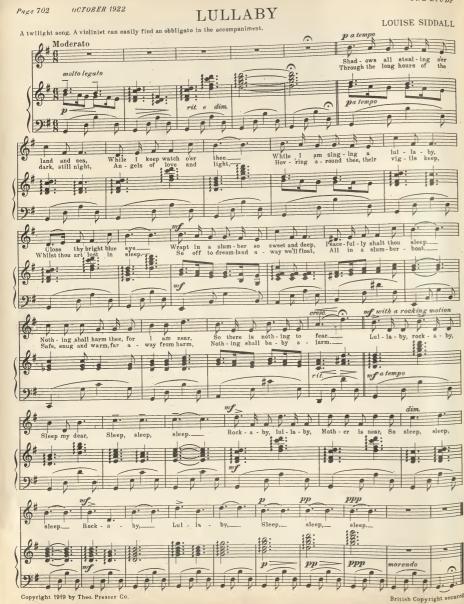
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is now one of the greatest singers on the

American operatic stage to-day. That is

surely one case in a great many thousand-

But the mass of mankind do not begin a ante-chambers, a never-ending series to many, in which they must sit and work and coming a matter for experts to settle, and there are those who make it their business to analyze human nature to the last atom in order to find out where a candidate who wishes to find a place in the world's work will best fit in, to prevent, if possible, the hopeless task which so many set themselves without preparation or pre-vision the ancient unsolved problem of the round peg and the square hole.

Standing on the Threshold

either at a soiree or a benefit or if no other good reason presents itself, "just for fun." and then to sing the solo part in an anthem or offertory and have acquitted yourself well, so well that you have been advised to go to the great city and "take a few lessons." Uncles and aunts, the Superintendent of to earth. the Sunday School and even the Pastor the Sunday School and Collision of Relationship in the Boncom of R name for yourself, magnanimously depriving themselves of the pleasure you have given them for the greater good. You stand therefore, at the threshold like Janus have not been especially gifted vocally, done anything except pound out hot iron and vague thing which is always felt but of old looking both ways to see if you can Mary Garden is a notable example of this, on an anvil, and even Mr. Edison should can never be explained. Apparently if of one nowing your major to the critics are always fond of saying still be sending messages over the tele-cannot be cultivated, but must be part of that will bring the greatest element of that she is not a great singer, but she post graph wires instead of being the great the singer's inheritance or innate artisty. satisfaction. You are facing a crisis in life making too sudden a decision.

The Singer's Etude

Edited for October by Noted Specialists

By Irving Wilson Voorhees, M. S., M. D.,

Fellow of the N. Y. Academy of Medicine. Asst. Surgeon, Manhattan Eye, Ear & Throat Hospital. Associate Physician to the Chicago Opera Company, etc., etc.

The Problems of the Singer as Seen Through the Eyes of a Voice Physician

He was one of the most famous you hope to take up church singing as a making ardent love to a tall commanding one reflects how many such ventures go

The Grand Opera "Bug" Unless your talent is phenomenal I think

you ought to try to get the Grand Opera idea out of your head, just for the sake of your own happiness; for full many an a chance meeting on a train with probably the one teacher who knew best how to otherwise successful career has been utterly spoiled by chasing this ignis fatuus in the within a period of three years. People who are accustomed to having that kind of ing without opera. That is a fallacy which good fortune never ought to fail at any- is world-wide and extremely difficult to down. For the person who is going to be satisfied with nothing short of column write-ups in the newspapers and coffers carer at the sound of the trumpet, and are not immediately ushered into the Hall of Fame. Life for them consists of a series of at the end of the rainbow is a relatively turn out as the heart desires. Not even the devotee of the brush who gives his life to choice of a vocation is in these days beappointments and unsatisfied longings than the would-be grand opera star who winds up his existence by contracting pneumonia while trying to eke out a living from the meager wage paid out grudgingly by the hard-fisted manager of a Cabaret. The Good Gray Poet to the contrary, it is only true in a limited sense that "I am the Master of my Fate, I am the Captain of my soul." Just that sort of fallacy has ruined hundreds of lives because one is inclined to believe, in fact wants to believe, that hard work plus talent is going to win that line of endeavor without a consider- one must have a "dust-proof" memory not As for the qualifications which the singer out over every other consideration. In able stock of grey matter which when aponly for musical sounds, but for the chirt must have, you doubtless feel that at any most cases the Fates decide for us, and no plied in other fields may give results which languages in which opera is written must have, you have a good voice, for you have end of work and worry will ever bring are at least interesting, if not important, namely, French, German, Italian and Eng been told so again and again by countless firmly within the grasp the coveted treas- Andrew Carnegie was a respected member lish. It is also essential that one know the nimy wanti the grass are control to see that it is unwise to set one's heart of the New York Author's Club. He once piano well enough to work out the scores. upon a certain rôle in a certain opera said that although he was generally con- This is a very great help in learning new which we are going to sing at the debût sidered to be a very rich man, he was cer-Perhaps you have been a member of the ten or fitteen years hence and wear tainly poor enough an author; but Dr. pend upon a "coach" for everything. village choir and have been called on now oneself out because the promised day never Henry van Dyke, another member, refuted Then there is the imitative instinct to be hopes of years have been repeatedly dashed masterful.

nigh impossible to enumerate them all. To any interest in anything save shoemaking. the uninitiate it is chiefly a question of Had that been true then Elihu Burritt, the voice, and yet many well-known singers learned blacksmith, should never have Charm of personality is an indefinable sesses personal magnetism and genuine wizard inventor. As for the great singers, One feels it for instance in Miss Farrar's which thousands of young men and women histrionic gifts which have made her one many of them are very versatile. Not wonderful imper onation of Cio cio Smith which to confront sconer or later, and realof the most famous singers on the Amereveryone knows that Caruso was an arisis the heroine of Madama Butterfly, and i nave to controll solding you shrink from ican stage today. Then there are physical with the pen or pencil of no mean ability many of the rôles of DeLucca, notably in limitations. One of my patients has a re- and took delight when back stage in draw- Barber of Seville. making too suggest a decision.

Into squite the right attitude, but you markable tenor voice with a range of three ling caricatures of binself and friends to But toget away from the operatic state.

whose other virtues are sunk in oblivion. done some excellent medallion Scant credit is given them for possessing The requirements for success on the real brains, for they are supposed to live operatic stage are greater in number and in an artistic atmosphere with their heads more comprehensive than in any similar among the clouds and to have no need for field. One should possess besides an unor interest in the mundane things for usual voice, almost perfect general healthwhich commoner mortals struggle. They that is a strong muscular body with wellare supposed to represent the lop-sided developed chest and abdominal muscles, mind developed in one direction to its full absence of such annoying disabilities as flower, with no general education outside headaches and indigestion, and, of course, of music and no interest in the ebb and with body dimensions which do not excite flow of the tide of world affairs, economics unfavorable comment. To be mentally de or politics. The dcar public's idea of a pressed means usually that vocal quality she essays to speak English, living amiably adequate idea of the prodigious mental with her dogs and perhaps a monkey or effort required of an opera singer during a two, bespangled with jewels, opulent in single season. This is especially note-Castle Garden was the center of gravity moment which she could really call her for vocal visitors from the Old World. own, and all for the princely sum of—less

Versatile Singers

versationalist of power, convincing in argument, playful in humor and a quick constructive thinker.

Farrar too is brilliant in several fields, a reader of serious books, a writer of enter taining and instructive essays, and capable of touching the latest current event with intelligent and animated discussion, Segurola is probably the best business man of all the Metropolitan artists and is said to have had many successful ventures in various commercial enterprises. He is, of course, a linguist and scholar not without distinction. Scotti probably has no aspirations to be known as one of the "intellectuals," but he has had a place for many years which might well be envied of every baritone; for his interpretations of character acting and singing are inimitable. He has conducted his own opera company It is a common idea that singers are listeners out of his hearers. Modelling in persons having great musical talent but clay is one of his pastimes, and he has

orima donna, for instance, is the perfect and production, in short the psychology of picture of an over-dressed lady of portly singing, are going to influence an audience dimensions, having a foreign accent when adversely. Few of the uninitiate have any cash, irascible of temper and impossible to worthy in the case of beginners-for exlive with generally-in short she must be a ample one of my patients learned thirteen perfect exhibition of "the artistic tempera-rôles during her first season at the opera ment" at its worst. That conception must house, and between rehearsals, study and be a tradition or relic of the old days when actual performances she did not have one Today it is ridiculous or something worse, than \$100 weekly, and she was singing second parts with the leading artists at

Seldom does one accomplish anything in From the above it is needless to say that

arrives. Every year a host of such disappointed ones goes back to some little ings showed the keenness of his intellect conception of the best malre-up which will town, broken hearted because all the fond and a style which in many respects was carry conviction to the audience. In this respect I have always considered Caruso The old advice to the shoemaker about as a model for any pupil. His get-up as o earth.

There are so many factors which are sticking to his last could scarcely have been Rodolfe in La Bohème or Nemorino in

The Charm of Personality

That is quite the right actuacy to be some must not be state too long, or restless inoctaves, of excellent quality, well produced, the amusement of the "supers" and other
and to tooch upon the more intimate asset must not hestate too long, or resides an occases, of excellent quanty, and probably redecision will make any choice seem the but he is short and fat with a chubby readmiring satellites. He was also a con- of the pupil singer's requirements. It is talent there is in America, and surprising cruelly honest opinion which they often ask it is too how much of it goes to waste. In for, but sycophantic praise. Some native to make an artistic success. As already in which the New York teacher of singing mentioned one living in New York is ac- finds the candidate who has come some called success has been attained the artist begins his lessons. must in many cases keep everlastingly at work to retain his foothold. If one cares to look the matter up he will, I think, be Such a procedure is equivalent to putting fairly amazed by the number of singers an athlete into a race without an estimate who have sung in the past at the Metro- of his powers. He may have one leg politan. Many of them are still in the shorter than the other or a cardiac conprime of life and are still singing well, but dition or poor breath capacity, yet he is without the blare of trumpets and the hec- told to run, and run he must if it takes his tic notices in the morning newspapers dur- life. Now the outcome in the singer's case ing the musical season. This is due in part is not usually a loss of life, unless it be to the fickleness of the public which is suicide from maniac-depressive insanity always eager to hear new and fresh voices, following his unsuccess, but a loss of especially if they are ushcred in with a good morale, of courage to fight the battle of from the coal pit or the ash cart.

Causes of Failure

deficit which is usually made up by a few successful readjustment. rich men who perform this gratuitous service, be it said, without the thanks of the

pupils who seem to have promise? In the impossible to get the voice dans la masque last analysis it is because no searching in spite of all the various "stunts" which study of their qualifications is made at the have exhausted the patience of both outset. One constantly hears the remark, parties. Nasal polypi, a deviated septum "Miss So-and-So has a remarkable voice. (nasal partition), soft, boggy turbinates, Some day she will be a great singer," chronic discharge from one or more air Well, the day fails to come and everyone cells (sinuses), adenoids, diseased tonsils, wonders why. The reason is found in tongue tie, bad teeth or malocclusion of the some essential such as madequate prepara- teeth, growths at the base of the tongue tion, or genuine lack of greatness-slow perebration in medical phraseology, physical causes or a combination of circumstances which fairly defies analysis.

"Taking the City by Storm" A girl comes to New York with the exnetent person has flattered her to the limit. of arrest in vocal progress, there is usually This person may be and often is a musician a readjustment required which may conof some kind who feels qualified to speak sume some weeks and cause the undoing of of himself as a teacher of singing because the routine building-up process. In other he has studied Harmony or Counterpoint words much time and vexatious worry with some foreign teacher having an un- could have been saved at the outset by copronounceable name, the more unpro- operation of the vocal teacher, the pupil nounceable the better, and has settled and the physician. I have actually seen down in a village or small city because he patients with growths in the larynx and inhas not found the going in a great metrop- evitable hoarseness therefrom who took up olis as easy as he had anticipated. He vocal study in the belief that the exercises makes his living now by "giving lessons." might cure the condition, and in this view and has become so magnanimous in his they were fortified by the teacher whose outlook upon life that with Shakespeare system of breathing or placement was he "sees good in everything." Truly supposed to work the miracle. In one case bucolic and pastoral, he is out of touch the hoarseness became much worse with charlatan by any means, but he is a mis- advanced and utterly incurable tuberculosis Please mention THE ETUDE when addressing of misguiding enthusiastic impressionable weeks later.

perfectly surprising how much good vocal youth who come to him not for a frank, fact, there is such a superfluity or talent vocal talent may be there, but it is emthat it leads to the most dreadful compe- bryonic, disaffected, uncouth and unretition, so that it sometimes seems possible strained, babbling about its past and ebulfor only those who are favored of Fortune lient of its future. That is the condition customed to see a great many disheartening hundreds of miles with a stipulated sum of failures, and it is with a view of pointing money all of which he is bound to spend out some of the reasons for such failure with some Maestro. Some kind of a vocal that this article is written. Even after so- analysis is commonly made and the pupil

Physical Hindrances

story about the rapid rise of the singer life, of self respect. Back home there is a host of friends and acquaintances who expect great things of him, things which never come to pass. Quite often the ob Even high art needs its advertising man stacle is a physical one. Hard work with especially in its initial period, but in justice apparent progress for one or two years to the management of the Metropolitan, and then a period when no progress is very few mistakes are made in the selec- made, an inactive time when the relations tion of artists whatever one may sometimes between pupil and teacher become strained be tempted to think of their non-retention. because each is so dreadfully disappointed, Failure to secure a continuation of contract -the pupil feeling that he has been deis very often no reflection upon the artistic ceived; the teacher nursing in his breast a merits of the singer, but more often a resentment against the apparent ingratiquestion of salary. Large salaries are paid tude, the seeming lack of trust. If a voice to only a very few famous artists; all the physician is consulted who happens to have others have to take "pot luck," and it is a broad outlook upon the problem before not infrequently true that the salary is not him all can yet be set right; for the physisufficient to maintain the singer as he, or cian will go over the entire physical conespecially she, must be maintained in order dition of the pupil, will question him as to to keep at a high level of efficiency. This habits of life, amount of work he is doing is no reflection on the employer, for the both in and out of the studio, and will then general expenses of operatic production are set down his opinion as to the causes of enormous, and even under the most careful the difficulty with such recommendations business system there is bound to be a to the teacher as may seem to favor a

Nasal Obstructions

Not uncommonly there is a nasal obstruc-Now, what are the causes of failure in tion of one kind or another which makes it (lingual adenoids), or even growths in the larynx and on the cords have been found. Now, if the pupil had submitted himself to examination in the very beginning of his work these obstacles to progress would have been eliminated and the whole vocal mechanism put into the best possible conpectation of taking the city by storm be- dition to lay an enduring groundwork, If rause some well-intentioned but incom- the surgical work is done after the period bucolic and pastoral, he is done in the teaching so that the patient was advised "Cleans as It Polishes" forgotten much that he learned as a student to go to the Adirondacks for a rest. When and has learned little since. He is not a he returned six months later he had an charlatan by any means, but he is a mis- advanced and utterly incurable tuberculosis Channell Chemical Co., Chicago midded person who is capable in turn of the larynx to which he succumbed a few Toronto - London - Paris - Cape Town



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came so hoarse that he was unable to utter

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"over" a cold no matter what part of the Nodules on the vocal cords are not unvolved. Forcing of the tones is imperative commonly seen in those who have sung under such conditions and the foundation occasion more than once to take issue with is thus laid for no end of trouble. If the teachers who are in the habit of "singing cold is in the head, the nasal chambers are them off." They are comparable to a corn so obstructed that head resonance is very on a toe, and if the analogy be a good one defective and almost the entire work of it ought to be possible to walk the corn off, production and "putting the voice over" but everyone knows what happens when falls upon the larynx. The cords are this method of treatment is tried. Nodules squeezed tightly together in taking a high are tiny excresences which appear on the tone and strain ensues. It sooften happens edges of the vocal cords and keep them that one is obliged to sing through a cold from coming together as they should when that this condition becomes the despair of one tries to speak or sing, thereby produc- everyone concerned. If seen at the very ing hoarseness or a harsh unpleasant beginning, a cold which is simply another quality to the voice. They are in reality name for a respiratory infection, may be what pathologists call "retention cysts" of aborted, that is, it may be promptly cleared the tiny mucous glands in the mucous membrane covering the cords. There is often a cations which are so serious at times, notapre-nodal stage when the voice gets husky bly sinus infection and mastoiditis. If it and breaks causing an "ahem" or clearing were possible to prevent colds in the head of the throat which renders the voice clear and post-nasal space entirely there would until the sticky secretion again forms and never be such a disease as mastoiditis; for exides from the glands and the clearing this is an intection when gets into the indi-process must be gone through again. This dle ear by way of the eustachian tube which ENGAGEMENT RING WALTZ this is an infection which gets into the midconstitutes the so-called larynged catarrh leads from the back of the nose directly which is simply another name for changes into the middle ear or so-called tympanic in secretory membranes and comes from a cavity. From this cavity it quickly goes

Machine The Lighthouse Changes in Secretory membranes and comes from a cavity. From this cavity it quickly goes

MERICK & CABADY, See 185, Sa. F., New York City Greek word meaning to flow down, the over into the mastoid cells behind the ear purpose of the secretion being to moisten frequently necessitating an extensive operpurpose of the section using to measure the section of the section it is no violation of confidence to say that laity is not well founded in every instance, Miss Ina Claire developed vocal nodules for many cases recover with simple incision as a result of the rasping of her cords of the drum and subsequent discharge of the abscess through the auditory canal, even in her part in "Gold Diggers." When I examined her during 1920, the prediction in cases where the mastoid bone is tender was made that unless she had the nodules to pressure with the finger. removed and changed her method of production she would be obliged to cease workng for a long period. Some one however, dvised against an operation, thinking that vocal exercises would bring the voice back out operation or whether the bone must be to normal, but she was obliged to quit her opened and scraped clean of the infection. rôle about two months later, and in the meantime two other laryngologists had it is not satisfactory in all cases because

The greatest judgment is, of course, rethat the proper decision be rendered, that is, whether the condition will clear up with-Regarding home treatment of acute colds, concurred in the opinion which I had given one cannot carry out the local treatment in a way that will insure disinfection of the her and her family physician who accommucous membrane. Quinine, whiskey, rest in bed, calomel, etc. are time-honored measures which relieve the general symptoms, In another case, that of a Broadway but do not act with appreciable effect at the favorite in light opera, the nodules were locus where the trouble really begins. seen to increase from time to time over a Many colds clear up with any or no treatperiod of one year or more, but the artist ment at all, but it is impossible to foretell managed to keep at work until one day this, and in the case of the singer it is unwhen obliged to go out of town in consulta- safe to temporize, as the infection may tion, she visited another voice physician spread to the sinuses or ears within even so who finding no other explanation for her short period as twenty four hours and a disability advised her that the entire trou- long convalescence will be required. One ble was due to uric acid, and that the cords should put himself into the hands of a phywere covered with a yellow film of urates. sician and let him take full responsibility Within a month from the time he began for the management of the case.

The Singer's Sports

Regarding sports in which a singer may result of bad singing which is seen only safely indulge, tennis, golf, etc. are allowed if catching cold can be eliminated. Autoducted a popular revue came to my office mobiling is not recommended by most aulate one night complaining that during one thorities because of the inhalation of dust of the "high spots" in his act something and blasts of air whereby the mucous mem suddenly gave way in his throat and he be- brane becomes irritated and dry.

Swimming and especially high diving had an audible sound. Examination disclosed better be left to those who suffer no great an extravasation of blood into the left vocal loss from impaired hearing or sinus trouchord for which treatment was instituted, ble. It is a mistaken notion that water gets but an engagement took him promptly to into the external canal of the ear and will a neighboring city where he was told that not run out, when, as a matter of fact, one nothing of the kind had occurred and he can only keep fluids in the meatus by corkwas promised a speedy cure if the tonsils ing it up. Water gets into the eustachian were removed. This was done, but an un- tube through increased pressure such as in fortunate hemorrhage occurred and he lay diving, or is blown in when clearing the in a critical condition for some days in a nasal passages, and it is a common obserhospital. He has never done any active vation at the seashore, if one cares to obpersonal work with his voice since that serve bathers who come out of the water. to see them blow the nose violently, thereby These instances are cited to show the be- inflating the ears and laying the foundaginner how careful he must be not to strain tion for a middle car abscess and its com his voice, and the primal importance of be- plications. Any disturbing excess of water ing well schooled vocally before under- or mucus in the nose should be drawn back taking public work. It should be especially into the throat and expectorated thus clearemphasized that one never ought to sing ing the post-nasal space and mouth of the

through, or as the singer often puts it tube through suction. Occasionally after

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the canal is thoroughly cleansed. Wax is an annoying condition worse.

bathing even when carried out in the family shove it into the canal, as this merely bath tub, the ear feels full and, perhaps, pushes the mass in so far that eventually pains slightly. This is due to dried wax it will obscure the hearing, and he should which expands when water-logged and pro- also be chary of using soap except on the duces pressure on the walls of the meatus.

It must be removed by a physician who will use a ring curette and large syringe until glands to secrete more rapidly and makes

a normal secretion in the canal and should Hygiene of the voice, like hygiene of the only be removed when in excess. One body, generally speaking, is merely the apshould not screw up the end of a towel and plication of common sense to facts.

Historical Characters in Opera

ander the Great would probably be the in operatic form over thirty-five times. greatest of operatic characters. There Handel, Graun, Piccinni and A. Scarhave been over one hundred operas in latti likewise provided him with musical which he is represented as the chief raiment, but, alas, he is as dead musically character. Among those who thus adopted at this day as his great predecessor. the youthful conqueror were Scarlatti, Napoleon appears in opera only a few limarosa, Handel Pornora and Piccinni, times, and these, for the most part, in Most of these operas were written under opera in the lighter form. There are the title of Alessandro nelle Indie, and the few records of operas dealing with Fredgreat number is probably due to the fact erick the Great-one, however, was done that there was a good libretto upon the by the Irish composer, T. S. Cooki subject which was the common property (1782-1848).

Ir fame depended upon Opera Alex- of the composers. Julius Caesar appears

David Bispham's Last Plea for Singing in English

Sispham, probably the greatest English because they are among the most potent speaking singer of his time, made an of educators. Operas of all schools are earnest plea for singing in English. This produced, but after having been transwork is being carried on by various lated, by persons, of poetical and musical groups in commemoration of his mem- taste, into the language of the people.

nteresting and significant:

only 'pick up' our own.

"There is absolutely no truth in the not understand. statement that has been for so long "This attitude, again, is an entirely handed down to us that English is diffimistaken one, and ere long, there will be cult to sing. There is nothing bad a demand on the part of intelligent music

except bad English. delightful foreign languages are trans- larger cities, be heard at moderate prices lated into our own much of the inner and in our own tongue. Has the lanmeaning of the text is lost.

ridiculously poor, and that even in the that, in musical circles at least, it has, hest of them some of the 'inner meaning' of the words may be lost; but I ask rapidly losing its former Anglo-Ameriwhether it is better to lose some of this can character and becoming a nation of precious 'inner meaning,' or to lose all foreign peasants. Our very mode of the meaning?

"No. frankly speaking, this attitude to- alarming degree. ward our language is all a pose, or else due to ignorance so profound that the sooner the attention of the public is called Does the superb translation of King to it, in order that the same commonsense attitude may prevail upon this subject in America and England as upon the of our people? No, for it has been bancontinent of Europe, where, with rare ished from the schools by sectarian or exceptions, opera-or, as we called it, other warring, and therefore destructive, 'grand opera'- is sung in the language of influences.

the people. in anything but their own tongue; the to, for it is the one language they all French are most particular in opera, and understand. in drama, that their exquisite language shall be properly enunciated; and there understood must use English-but the as in Germany and other European counquestion is—how many care whether they tries, the stage is supported by the gov- are understood or not?"

THROUGHOUT the latter part of his life, ernment; music and drama are assisted

"Moreover, opera abroad is given at The following statement by Bispham is such prices that the musically inclined, though poor, may attend and understand "English is just as easy to sing as what is being sung. Of all the world. any other language, if we study it to the English-speaking race seems to feel that end; the trouble is we do not; we that grand opera is only to be encourstudy foreign languages perhaps, but we aged when offered at an exorbitant price and in a language which the audience does

about English as a language to sing in- lovers the whole country over, that the hest opera to be obtained shall, by com-We are also told that if these dear, petent companies to be founded in our guage of Shakespeare and Milton declined "I agree that many translations are in value? I fear it must be admitted

> "As a matter of fact, our country is speech is changing and deteriorating to an

"Our educational system does not take into account the value of our language. James' version of the Holy Bible any longer influence the minds of the masses

"I contend that English is the language "Italians do not care to listen to singing for an English speaking people to listen

"Certainly the singer who would be

Titta Ruffo

(Pronounced Teét-ah Roof-o, with the accent on the first syllable in both cases)

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Raising the Tone of the Church Service THE standard of orchestral music and

the music of the concert hall is well established on high artistic planes, for their apneal to the public is the factor which makes possible the artistic success of the artist or artists participating. Unfortunately, in the realm of church music, however, all kinds of conditions prevail; for in this instance music is only an adjunct, although an extremely important one, to the ritual of the service. The kind of choir and type of music is only too often in the hands of a music committee who know nothing of music or musical style, and whose chief function is to maintain themselves as a barrier to the development of this art in this country. There are, fortunately, many happy exceptions to this rule, but this situation prevails in many parishes. On this account there exist boy choirs, quartets, precentors, volunteer and paid choruses, and various other combinations which are more or less impossible as musical factors.

A Wide Field

The music in churches varies from cheap, trashy anthems to the music of the great masters both with and without accompaniment. Music has come to mean so much in the daily life of the individual, particularly in recent years, that there has developed a much larger general musical appreciation than is often recognized. A poorly attended church generally means must be constantly on the alert for new poor music. Those in charge of such matters often do not consider the standards of public taste, which must, of necessity, be high to appeal to the musical public. It is on this account that that church which has worthy music well presented at its services is generally well supported and attended; for there is a spiritual beauty and exaltation in such music which cannot be measured and which exceeds greatly that of the snoken word.

The first essential to good church music is a chorus choir, and, if the church has some adverse criticism, particularly so as and rehearsal, which will surpass those of sufficient funds, that is not difficult to the higher standards require innovations or accompanied music. Singing a cappella is maintain. This is a primary consideration, changes. I was once asked, after one of the sure test of a choir; and every choirof much more importance than a solo quartet, which is too limited to be useful in producing fine choral effects. If the church not have the organ with it! Another time but so that many lovely unheard anthems cannot at first pay its singers, a volunteer when another choir had given a superb may be included in the repertoire. chorus is the next possibility; for, at any rendition of Kastalsky's Nunc Dimittis, Russian field is most fertile; for all Ruscost, a chorus choir must be organized. Under the prevailing conditions and cus- their work, some one inquired why I had paniment, and has been so sung since the toms of America a boy choir is next to such sad and gloomy music! This partictenth century. These anthems vary greatly impossible to maintain; and in many places ular number is one of the few great settings in style and difficulty. Some are exceedwhere it is maintained the same energy and of this wonderful hymn, but its message ingly simple and in four part; and from financial backing would produce infinitely had gone completely over the head of the this they progress to nine and ten parts and greater and more important results if ap- person who addressed me. plied to a mixed choir.

Liberal Education Needed

Given the choir, the method whereby the standards of the service may be raised is, first, to enthuse these people into desiring to do only the finest possible music, excluding all else. This fact presupposes that the choirmaster, himself, has the necessary taste for good music. A liberal musical education is essential to success in this work. Many choirmasters are lost in the routine of their work. They hear little or no music save their own. Thus they lose a vision of musical standards and progress. Church musicians should attend all possible concerts, orchestral and choral as well as opera, and acquire an appreciation of all forms of musical endeavor. Failure to do this, at least to some extent, means a dwarfing of their outlook, and a lack of a sense of what is good and bad, and of musical taste. If a choirmaster does not feel these things himself he cannot impart them to his singers, and rehearsals become a senseless grind, going over and over pages of music, without any idea as to the intentions of the composer, or what the composition is about.

A leader must be one not only in terms of holding that post, but must also be the

The Organist's Etude

Edited by Noted Specialists Edited for October by N. LINDSAY NORDEN

trash published under the heading of church to raise the standard of your church music rehearsals are advisable with a new choir, music, but there is likewise a great quantity you cannot do it by figuring how much time or with an old one, in studying difficult of music which is not difficult and which lies you will devote to your work in terms of works; for it is well to know the voices within the power of any choir to produce— your salary, for nearly every church mu- that have difficulties in the matter of pitch music that is uplifting and inspiring. Such sical director is undergaid. You must be or time. A choirmaster who is really enanthems as Stainer's Jesus Said Unto the ready for all tasks that may present them thusiastic will have no trouble in getting People, Sullivan's Turn Thy Face From selves. That is the real keynote of success his people to come to extra rehearsals, My Sins, Ivanoff's Praise the Name of the in this as in any other field. Lord Gound's Ave Verum, are a few of literally hundreds of excellent examples of church music suitable to start a new choir's repertoire. Later more difficult and involved music can be studied; for it is necessary in order to hold the interest of a choir to give them something for which to work. A steady use of very simple anthems is not sufficient. So the choir-master vironment. Those who are in rural communities should plan to get programs of the important churches which are making the church musical history in the various cities of the country. The most difficult task is to get the work established, but once this is accomplished and the praise of the auditors begins to assert itself the re-

action on the choir is most beneficial.

Adverse Criticism Likely No matter what is done there will be

especially a feature of church activity. There for unaccompanied chorus. Also the early

ing them new things to consider in their do know, however, and they are the There is an enormous amount of ones to interest in your work. If you wish possible material for choral ensemble. Part

Traditional Ideals

the unaccompanied choral ensemble. With the Western Church," writes: "The usages an enthusiastic choir it is possible to get of chorus singing in the present era do not further in this field than in any other, for only rarely do churches have performances sented with organ are both limited in numare required for an appreciation of its ber and in effect. The organ, even with all appropriateness and beauty. Nevertheless, of its wonderful modern contrivances and remarkable tonal development, cannot supplant the orchestra in effect or color; and much of the oratorio and mass music written with orchestral accompaniment sounds adequate when played on this instrument. against sustained chords in the wood and gradually returning to it, and scholars and brass are impossible. Likewise other contrasts cannot be made.

In the field of a cappella music the limitations are not so great and some inspiring effects may be achieved by serious study my choirs had sung rather beautifully a master should train his singers in this field, difficult anthem unaccompanied, why I did not only for the inestimable training value. and the choir felt particularly elated over sian Church music is sung without accombecome exceedingly difficult. However, One cannot get away from senseless mu- this is but one field. There are the inspired sical criticism, and it seems that this is works of the early masters, written, too.

Is the Boy Choir Impractical in America?

THE ETUDE Organ Department for this month is conducted by Mr. N. Lindsay Norden, of Philadelphia. Mr. Norden was born in Philadelphia, April 24th, 1887. He studied in New York with Spicker, Weld, and F. W. Robinson, and graduated from Columbia University, after a thorough course with Dr. Rybner, receiving the degree of Mus. Bac. After several years of successful service as an organist and choir director in New York, he moved to Philadelphia where for a time he directed the Chorus of the Philadelphia Orchestra and later became the director of the famous Mendelssohn Club. The work of his choral organizations and at the Second Presbyterian Church of Philadelphia has attracted nation-wide attention among serious musicians, for its high character and finish. His leading article expresses his personal ideals, which of course must remain unrealized for years, as far as the country as a whole is concerned. The great mass of religious musical effort in America is still notably of the evangelistic type, with, of course, a splendid rising tide of really fine music of a more exalted, devotional character. Mr. Norden contends that the boy choir in this country is in most cases impractical. The editor of THE ETUDE was brought up in a boy choir, and has a historic affection for such music when done by a really fine boy choir. On the other hand, he has heard in recent years boy choirs which must demand heroic tolerance from the parishes who listen to them struggle Sunday after Sunday .- Editor of THE ETUDE.

and modern works of the church of England, as well as those of other Western nations, including our own.

To be sure there are difficulties in the matter of pitch and smoothness of cosemble, but the singers will learn their problems quicker this way than any other: and as they learn to do better, this method of singing and practicing will show them immediately how far they have gone towards ideal work. A choirmaster who will work, and work diligently, in this way will find that his accompanied music will take care of itself. Fine trained voices are not essential to success. All that is needed is a group of good natural voices willing to submental leader of his group, constantly giv- are always in a congregation people who mit to the director's training. "Solo" voices

Professor Edward Dickinson, in his in-The traditional ideal of church music is valuable book, "Music in the History of prepare singers to cope with the peculiar difficulties of the a cappella style; a special education and an unwonted mode of feeling such is its inherent vitality, so magical is its attraction to one who has come into complete harmony with its spirit, so true is it an exponent of the mystical submissive type of piety which always tends to reassert itself in a rationalistic age like the present, that the minds of churchmen are musical directors are tempting it forth from its seclusion.

"Societies are founded for its study, choirs in some of the most influential church centers are adding mediæval works to their repertoires, journals and schools are laboring in its interest, and its influence is insinuating itself into the modern mass and anthem, lending to the modern forms a more elevated and spiritual quality. Little little the world of culture is becoming enlightened in respect to the unique beauty and refinement of this form of art; and the more intelligent study of the Middle Age, which has now taken the place former prejudiced misrepresenta tion, is forming an attitude is capable of a sympathetic response this most exquisite and characteristic of all

the products of mediæval genius MUSIC PUBLISHERS and DEALERS Look Out for the Music Committee 1710-1712-1714 Chestnut St.

I feel safe in saying that the standards of church music may be raised anywhere, provided there is the enthusiasm necessary carry on the work, and not a great amount of interference from the music committee or the minister. Certainly the church service in which man is desirous of giving forth his best praise to his Creator should contain nothing but the finest; and the inspired text of the Bible and the words of the Liturgy demand association with only the best music. To stop worship long enough to interject a piece of musical trash (perhaps something from an opera with sacred words written in) is only to desecrate the whole service. Such music is better unsung. It is no worse than the preacher stopping the service long enough to read an excerpt from some sentimental magazine story of the day, or a passage from a questionable book.

The church music standards cannot be lower than those that prevail outside the church, if the interest of the public in this domain is to be maintained. They actually should be higher; for with a chorus maintained regularly week by week, year by year, a great opportunity is offered the church in this permanent and regular choral

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indeed only too rarely that the Bach Can- present given.

Church music needs a Renaissance, and tatas are heard, or Brahms' Song of the enthusiasm of serious-minded and fully Destiny, or Requiem, or Dvorak's Te Deum educated musicians, so that the great mas- or Stabat Mater, or Gounod's Death and terpieces of church music, now so largely Life, or Saint Saëns' Deluge, or The neglected, will again become a part of Heavens Declare or many other similar church life and worship. The ambitious works. The proper environment for these choirmaster will study these works and seek works is in the church, not in the concert every opportunity to present them. It is hall, where, if heard at all, they are at

Untempered Intonation in Unaccompanied Singing

By N. Lindsay Norden

sufficient time, and has repearsed a great nances is much increased by their contrast deal without instrumental accompaniment, with perfect chords. The chord of the sings untempered or "just" chords, when- diminished seventh, which is so much used ever the character of the music permits it. in modern music, borders on the insupport-There is a marked difference in the two able when the other chords are justly systems of intonation, the untempered being tuned. the natural intervals and the tempered the effort to arrange for keyboard playing a on the surface from the viewpoint of a system of tones making it possible to mod- cappella singing, which is decidedly more taves. The principal parts of the impor- erly to make a thorough study of the dif-

chorus or one which cannot sing true in- decidedly unpleasant. tervals sound so poorly is due to the false

One frequently hears four singers in vaudeville, or popular entertainments who have practiced a great deal without accompaniment, perhaps on trains and in hotels in traveling; and they have developed a great accuracy of intonation which is very pleasing to the ear, even if vocally they are imperfect. These people, doubtless, do not know anything of the theory back of their efforts; but the conditions under which they have worked have produced unconsciously these effects. Very few people have had the opportunity of hearing really fine unaccompanied singing, netwithstanding the amount of it done by choruses, and it is due solely to the fact that choruses sing part of the time with instruments in tempered intonation, where the intervals are of necessity false.

The effects in true choral music can be achieved without a great quantity of modulation-a product of tempered music. The older masters did not modulate to any great extent in their choral works, nor do the modern Russians, but achieve effects in many interesting ways, by remarkable treatment of the voices and by knowledge of the facts that the inversions of chords in untempered intonation arc more characterstic and varied than in tempered, and the difference between major and minor more marked. Helmholtz says "Many fine distinctions are sensible, which otherwise almost disappear, as, for instance, those which depend upon the different inversions

It is an interesting fact that a well- and positions of chords; while, on the other trained choir which has been together for a hand, the intensity of the harsher disso-There is much more in this than appears

ulate without difficulty from one key to than mere absence of accompaniment; and another. As a matter of fact the only I sincerely recommend choirmasters and correct intervals on the piano are the oc- conductors who wish to do this work proptant chords, the triads and seventh chords, ference and the many problems that present are wrong. The thirds are quite sharp and themselves. The writer has had an organ the fifths flat, while the seventh (for ex- made which plays in C major and in C ample C, E, G, B flat) will be very sharp, minor in just intonation; and the chords The beauty in string quartet music lies produced thereon are exceptionally beautiin the ability of the players to adjust their ful, so much so that if one goes to an organ pitch very accurately, for here the strings or piano in tempered intonation and which permit of minute tunings with the fingers. is "in tune," the chords from either of these There is a smoothness and heauty in such two instruments sound decidedly "out of intonation that cannot be approximated by tune." The ear recognizes the purer intempered music, notwithstanding its value tonation when it hears it. This organ posin musical history. The same is true of sesses a natural 7th, B flat, which makes the well-trained a cappella choir. If not possible a true dominant seventh chord, C, confused with tempered accompaniment for E, G, B flat, a chord which many musicians a sufficiently long time the singers will have never heard. It likewise possesses gradually learn to sing the natural inter- other niceties of distinction, such as having vals, which their ears normally would lead two D's, one for the true minor chord D, them to sing. In these days it is very diffi- F, A, and the other for the major chord, cult to secure this intonation, for practically G, B, D, etc. Just as keyboard music has all vocal music is taught with the aid of a developed a special phase of intonation, so piano, an instrument which has no doubt inaccompanied choral music requires spebeen a great factor in musical develop- cial care in this respect. Likewise the ment, but which, also, has been a great orchestra has possibilities that neither of hindrance in the growth of true choral these two elements require. For this reamusic. One of the reasons that unac- son a piano with a good orchestra always companied pieces tried by a badly-trained causes a conflict of intonation which is

The Importance of Harmony Henry W. Poole, in a paper entitled "Es-

say on Perfect Intonation and the Enharmonic Organ," says, "Church music, perhaps more than any other, depends for its excellence almost entirely upon its harmony." From church music are necessarily excluded many qualities which add much interest and character to other kinds of music As its movement is slow and regular, any excellence or defect in its harmony is most apparent. When played with the choir the defects of the organ are most perceptible. As the organ usually plays the same parts as the choir sings, the singers must temper exactly like the organ -which probably no choir was ever trained to do accurately-or there will be a continued want of agreement between them. perfect major third, a child, who has had no musical instruction, will strike most readily, and almost unconsciously; for it is a simple ratio or 4-5, and the ear instantly detects the coincidence of the vibrations; but a tempered major third, twothirds of a comma sharp, he knows nothing about. It requires the skill of a scientific and well-drilled musician to give it correctly. The ordinary agreement (or rather disagreement), between a choir and organ accompaniment can be illustrated to the eye by the following example:

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gotten, but also in the purely musical matter should be deeply interested.

opportunity for choirs in a thorough study of giving music in true and compelling inunaccompanied singing, not only from tonation—a special field of its own, which of unaccompanied singing, not only from the traditional point of view, in giving the singing of church music, much that would be otherwise lost and for-and in which all ambitious church musicians

Hector Berlioz on Russian Choirs

By N. Lindsay Norden

a conductor to beat time for them, and voices. managed to dispose with one.

the unbarred music for the Psalms.

vestments, were arranged in two equal piece of good fortune that the Grand groups, which stood on either side of the Duchess did not speak to me that day altar facing each other. They remained for, in the state I was left in at the end perfectly motionless and silent with their of the cermony, I should have probably eyes on the ground, waiting for the mo- appeared to her highly ridiculous.

"SINCE the ritual of the Greek branch of ment to begin singing; then, at the signal the Christian religion forbids the use in which was no doubt taken from one of the church of musical instruments, or even of leaders (though it was impossible to detect the organ, the Russian church choirs al- that anyone gave them the note or indiways sing unaccompanied. The singers of cated the pace), they intoned one of the the Imperial Choir wished to avoid having biggest of Bortnyansky's motets for eight

"Out of the web of harmonies formed managed to dispose with one.

"Her Imperial Highness, the Grand by the incredibly intricate interlacing of Duchess of Leuchtenberg, having at St. the parts rose sighs and vague murmurs Petersburg honored me with an invitation such as one sometimes hears in dreams. to hear a mass sung especially for my benefit in the chapel of the palace, I was able to that they resembled human cries which appreciate the astonishing assurance with tortured the mind with the weight of which the singers, when left to themselves, sudden oppression and almost made the pass suddenly from one key to another or heart stop beating. Then the whole thing from a slow movement to a quick, and to quieted down, diminishing with divinely admire the imperturable ensemble with slow gradations to a mere breath, as which they sing even the recitatives and though a choir of angels were leaving the earth and gradually losing itself in the "The twenty-four singers, clothed in rich uttermost heights of heaven. It was a

On the Study of the Organ

By J. Stuart Archer

organ-study to those who, on account of preparatory studies to the six Trio-Sonatas distance from a teaching center or from of Bach in the first volume of the Peters narrowness of means, cannot avail them-edition. Trios also help in encouraging selves of professional help. It is impor-tant that the first steps in mastering an instrument should be taken in the right puntally, that is, as a combination of direction; otherwise bad habits are formed three or more melodies played or sung at which are almost impossible to eradicate once, rather than the more usual harmonic in later years.

itself be discouraged by repeated failure. be satisfied with nothing short of perfec Secondly, a certain amount of piano tech- tion, no hesitation, no split notes. Practice nique, the ability to play every scale, major hem always on different manuals uncoupled and minor, evenly rather than quickly; with different combinations of stops, and thirdly, a facility in sight reading simple music. Given these, the young student is ready to come to grips with of appropriate stops.

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Trios. Simple trios can be found in any sion and purpose.

I should like to give a few hints on organ primer and should be practiced as aspect, where there is a tune at the top and First, comes the necessity for patient a bunch of accompanimental notes hanging and dogged perseverance that will not let on underneath. In practicing these tries,

Balancing the Power of the Manuals

Learn to adjust the power of one manthe special difficulties of his instrument, ual so that it balances and yet contrasts These are briefly: The management of with the other. Realize that two delicately the pedals; the independent motion of voiced stops of 8 and 4 ft. pitch, hold hands and feet; registration, or the choice their own against one more powerfully voiced 8 ft. stop, that flute tone is most Of these, the first is the most easily effective in medium and upper register, that mastered; for as long as pedals only are reed and gambas are heard to greater used, rapid and even intricate succession of advantage in medium and lower register. notes can be played with ease. It is only Practice each part separately-the two when this pedal work is joined to manual hands together-then right hand and work that the real difficulty begins. Regis- pedals, left hand and pedals; and finally tration is rather a matter involving ques- all three together. Arm and ankle muscles tions of taste and temperament, and is loose, seat upright, and bench adjusted to acquired by experience rather than prac- convenient height and distance in front of CUICHARD. THE CHILDREN CONTROL OF THE CONTROL OF TH positions, such as hymn tunes, but with fingers should nevertheless move with deci-

Fighting Stage Fright

By Owen A. Troy

thousand eyes were suddenly focused upon before an audience of piercing, yes criti-NEW YORK Right Table Notice of the Control of the C

Would your knees begin to shake if one pose you were standing upon a stage

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Abouter Huch.

O What is arount where a person is said to possess "aboute pitch"—A. S. New York.

A A person is said to possess "abouter parts of the salilyet and counterparts" where the parts of the salilyet and added, to the second statute pitch"—A. S. New York.

A A person is said to possess "abouter parts of the said to the second statute parts of the second statute parts of the said to said to said as to said any note about a said to make certain and the said to said to said and the said to s

Q. Who was Del Prato? I cannot find the name in my dictionary.—G. W., Durham, N. C.

Q. In a liket Hungprian Rhapsody I find named the Hunghback of Arras, born at the indication quast Zimbolon." What does true to spirit P. Bertha B., Jenkintown, Pa. the signify?—Berthe B., Jenkinstown, P.T. malar and the specific of France shout the year A. Zimhubou (Zimhal, Tympanou, Lymanou, Lymanou,

For that the pressage is to be played as its performed on a Zimbulon.

Syncopation.

Q. (1.) In teaching gapile to sing the self name would be given to the gy? Would it be also good to be given to the gy? Would it be also good to be given to the gy? Would it be also good to good the self-given to the gy? Would it be also good to good the self-given the stern of soil.

A. (3.) Is shuting soft for the seventh degree the stern of soil.

A. (3.) Is shuting soft for the seventh degree the stern of soil.

C. Syncopation (Greek, sampler, or cutting off of the cort off means, in males a certain; off of the cort off means, in males a certain; off of the stern of soil.

C. Service the stern of the seventh degree of the stern of the seventh soil o

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Clean Fingering

PERCIVAL HOGDSON, writing in the London Strad on "Clean Fingering," calls attention to the necessity of deviating occasionally from the vertical position of the fingers in fingering certain chords and arpeggi. This is well known to advanced violinists, but many students have an idea that the vertical position of the fingers must never be changed.

Mr. Hogdson writes as follows: "A recent article on the 'Design of the Fingerboard,' and more particularly the reference it contained to the difficulty of clearing adjacent strings on many violins, suggested to me that a few hints on the placing of the fingers might be of use.

"As the student is thoroughly drilled in placing his fingers vertically on the strings, he frequently assumes, consciously or subconsciously, that the fingers must never be less upright, and that the string must invariably be precisely in the center of his finger tip. It must appear astounding to him that the fine player never blurs even the most rapid double-stopping and chords. The secret of this is, of course, that the player does not put his fingers cleanly in the center of each string, but deliberately touches any string which does not matter.

"While it is certainly advisable to have an almost vertical position in a general way, it is well to know how necessary it often becomes to modify this rule. In special forms of technique the modification will sometimes be quite considerable and is successful in any given passage; in other words, the position must vary. As simple examples of the safe, and therefore correct, method of fingering doublestopping take the following chords:



"In the first one the first finger can give the D string a wide clearance by stopping a perfect fifth on the A and E strings; similarly in the second chord, the first finger may unquestionably touch the D string and thus ensure an unblurred open E. This method of fingering doublestopping must be regarded as the rule, beare comparatively rare.

"It is surely sensible to consider such a chord as:



to be the exception, and to take special care in such a case to keep the first finger in an abnormally upright position for the time being, and to place the tip with extra care in the centre of the string.

"Other forms of technique besides double-stopping which are definitely assisted by modifying the position of the finger-tips are:-left-hand pizzicato-the stopping of perfect fifths, more particularly high up the fingerboard-playing in very high positions generally, and de-

scending glissandi. "For left-hand pizzicato place the finger-tips much further over the strings than usual. For instance, in playing:



the fingers are placed almost between the A and E strings, so that the pads of the finger-tips are used in plucking the E

"A difficult example of a high perfect fifth occurs in the Cadenza of the Tchaikovsky Concerto:



The Violinist's Etude

Edited by ROBERT BRAINE

to speak, a fifth of this kind. Failure is fingers if necessary. inevitable if the first finger is too upright, "It ought also to be clearly conveyed to and it is advisable to leave the hand approximately in the fourth or fifth position. mean having the string always in the violins. The test was in the dark, so By straightening out the fingers it will be centre of the finger-tip; it actually means that the violin which was being played quite easy to reach the chord. Rather than placing the finger-tip on the string in such upon could not be seen. The following have faulty intonation in a chord contain- a way as not to blur any other vibrating was the result:ing a perfect fifth it is wiser to make use string. of an evasion. In the example given it "In playing the following passage in composed of thirteen virtuoso violinists: is possible to play the lowest G string thirds note alone and then pass rapidly over the D string to the two upper notes, sustaining them together:



"By doing this the D string note bethe correct placing is always the one which comes practically inaudible, but the G string note must be absolutely in tune fingering applies equally to single note with the two top strings.

"In conclusion, I would like to point out that I by no means disagree with the meant to apply to students who already recognized method of teaching beginners have a reasonably good position of the a vertical position of the finger-tips. Cer- left hand as a whole. I am taking this for tainly this is correct and wise, but let the granted and the article is primarily in- 6-Bayeur, modern, (618 points) teacher and student afterwards intelli- tended to direct the attention to other gently analyze the causes of failure in causes of failure."

despired of ever being able to collect, so any and every position of the hand and specified the concert hall despired to the collect of the concert hall despired to the collect of the concert hall despired to the concer



it does not matter if the first and second 5-August Falisse, modern, 1921, (33 fingers touch more than one string, but the third and fourth fingers must obvi- 6-Bayeur, modern, 1921, (33 points)

ously clear the A string. "The aforementioned definition of clean

playing "I need hardly add that my remarks are 3-Stradivarius, old Cremona (1000

One Proof of Age in Violins

By George M. Van Buskirk

cause the cases where it is necessary to Violins' says: 'But there is one mark Host, the minstrel might suddenly fall on Guadagnini was only ranked eight points clear a string on both sides of the finger occasionally found in old Italian violins, his knees, without the fear of dropping ahead of the Aubry, another new violin which I do not remember to have seen his fiddle. I have an old Andrew Guarforged or imitated, or indeed even so much nerius so plugged, and the violinist Oury as alluded to by any writer.

> processions in which the singers went before, and the minstrels followed after, seen between the two cords. has long been abandoned.

nected the instrument to a button, screw than where Mr. Haweis says?

REV. H. R. Haweis, in his book on "Old or hook, so that, at the elevation of the famous of the Cremona makers. The first pointed this out to me, and explained

"If the amateur happens to have an instrument with a little round hole in the My violin has a little round plugged back of his fiddle, a few inches below the hole, one eighth of an inch in diameter, violins made last year were placed ahead nut, filled up skilfully, so as to be almost in the belly under the tail-piece, about one of the Strad, as the Aubry was considered imperceptible, he may be quite sure he has quarter of an inch from the edge of the 90 points better and the Lyonnais four got an old violin, probably one of the old-violin. This plugged hole is very per-points better. The Guadagnini, another est, as the practice of falling suddenly on the knees, and letting the violin hang, in tail-piece, stretches a little the hole can be

Have any of the readers of THE ETUDE. also remarkable that the parties new Aubry first place, while the profes-"That little hole, so cunningly plugged, who own old Italian violins found these shows the place where a slight chain con- little holes in any part of the violin other

Know Your Solos Thoroughly

By John P. Labofish

Too many violinists read their solos be- and, broadly speaking, no one can furnish make real music while his attention is di- the manual execution of it. vided between reading notes and struggling The music, the shading, the bowing and to get them in.

A musician who is reading an example of the execution of note is not musical art. Therefore,
the natural impulse on taking up a new
to a constant playing improves the building that the masters of the such playing does not give pleasure to people of taste and is anathema to musical piece is to show it off, without waiting to violin, we can hardly escape the belief that ly well-trained ears.

Fure monaton, beautiful tolic data seems are THE things that fascinate all hearers; years before he would play it on the stage! age, and have been played upon con-

fore the public. Many of them are good these necessaries while occupied with the readers, as they should be; but no one can task of reading a piece and attending to

the fingering of a piece should be second agement to the contenders for the high A musician who is reading can do no nature before the violinist attempts to play

learn it perfectly. But the great Sarasate when the best of the new violins used in Pure intonation, beautiful tone and color practiced a certain piece for over twenty this contest, have acquired considerable

Old vs. New

In the concert hall of the Paris Conservatoire, not long ago, M. Alfred Brun. one of the professors of violin of the Conservatoire staff, stood on the stage in complete darkness and played, one after the other, six violins, two genuine old Cremona instruments, and four new instruments made by modern makers.

There were two juries to decide by vote their order of preference for the different violins, one consisting of thirteen professional violin virtuosi, and the other consisting of the audience, made up of the "I wonder how many violinists have various passages, and be prepared to use general public, most of whom were

The test was conducted with the utmost fairness in every way. The same pass-

JUDGMENT OF THE FIRST JURY 1—Stradivarius, old Cremona, (66 points) 2-Le Lyonnais, modern, (made in 1921)

(61 noints) 3-Guadagnini, old, Cremona (46 points) 4-Joseph Aubry, modern 1921, (38

points) JUDGMENT OF THE GENERAL

PUBLIC: 1-Joseph Aubry, modern, (1090 points) 2-Le Lyonnais, modern (1004 points)

points) -Guadagnini, old Cremona (822 points) 5-August Falisse, modern, (799 points)

The verdict contains many remarkable features. The jury, consisting of professional violinists, recognized, it is true the superiority of the Stradivarius, and gave it first place, but even at that it was only five points ahead of the Lyonnais, a new violin made in 1921, and this new violin, again, was ranked 15 points ahead of the Guadagnini, made by one of the most made last year.

Turning to the verdict of the general public, we find that Stradivarius, the premier violin maker of the world, was awarded only third place. Two new famous old Cremona, was only given fourth place, scoring only 822 points compared with the new Aubry, 1090. It is also remarkable that the public gave the sional jury gave it fourth. It is apparent that great skill and intelligence was displayed by both juries, since we find that both awarded second place to the Lyonnais violin, and sixth place to the Bayeur.

Both Cremona violins used in the contest, the Stradivarius and the Guadagnini, were fine specimens of their maker's art, and the fact that one of the violins, the Guadagnini, was beaten in the judgment of both juries by an entirely new instrument, and that the Stradivarius was awarded only the third place by the jury of the public, falling behind two modern instruments, cannot fail to give encourrank of the best modern makers, com-

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stantly by good artists, they will come to that the result would have been quite difgoes to make up ideal violin tone.

violin tone. When the average Cremona that the tone is more mellow, sympathetic, enthusiast listens to a violin which he can oily, and free from grit than is the case he flattters himself that he would know Champions of new violins claim that this the tone among a thousand, but if he is not the case, and so the controversy hears a number of violins played in the rages, and will likely rage until the last dark, one after the other, and is asked to Cremona shall be voiceless from age and pick out the Cremona by its tone alone, use, he is often hopelessly at sea.

were unable to identify their own violins in large concert halls. when blindfolded, and a dozen violins When an audience of discriminating were handed to them in succession to play Paris music lovers awards both first and upon. Of course in the latter test, violins second place to new instruments, and only which resembled their own as much as third and fourth places, respectively, to possible were used, as regards weight, Stradivarius and Guadagnini, it would size of neck, height of bridge, etc.

sight of in these contests, and that is, good if it will only mitigate the senseless violins are played, the more difficult it is prejudice which so many violinists and music room of a private house, I am sure inferior old one.

equal the violins of Cremona in all that ferent and that the Cremona violins would no doubt have made a better showing. Contests like this go to show how much One reason that the old Cremonas and the glamour of great names and great old violins generally are so much preferinstruments enters into the judgment of red by many artists is because they claim see and knows to be a genuine Cremona, with any new violin, no matter how good.

The Paris contest will encourage the I have witnessed many such contests makers of new violins everywhere, and in private houses, and have seen violinists will also serve to re-assure violinists that not only unable to pick out their own modern violin makers can make instruviolins by the tone, when played in ments which compare favorably with the another room where the owner could not best instruments of the Cremona masters, see it, in succession with others, but who especially where the new violins are played

seem that the new violin has arrived, very There is one point which is usually lost decidedly. This contest will do much to distinguish genuine old Cremonas from violin students have against new violins, new instruments. If the Paris contest, and prove to them that a good modern described above, had been held in the violin is to be infinitely preferred to an

"Fiddle" Talk

By David Bruce Conklin

Should Amati, Stradivari, Guarneri, or, tricts. The hold forth at barn dances, etc., any of the "ancient" violin makers return and slowly, but surely accumulate a coat to earth to-day, this is what they would of rosin which the eye cannot penetrate, find in the realm of violin making: Fac- while their imitation ebony fingerboard betories, dispensing more violins in a single comes grooved in the first position, and week than the combined outputs of the sev- their tops chin worn, usually at the right eral noted old masters disposed of during side of the tail-piece. From three to five their entire lifetime; sample racks in the dollars wholesale buys this kind of an inrooms of wholesale dealers containing hun-strument. dreds of instruments constructed on the But, all factory violins are not to be purchasers for retail trade.

own a certain instrument—"fiddles," so-called, are rated according to grade of It is a foregone conclusion that neither manufacture, color, and finish. It might pedigree nor price make a violin! There be said with some certainty that tone en- are violins made by the old masters that ters but little into the sale of classified fid- could not be used in a concert hall, for dles. Those manufactured for pawnbrok- lack of tone; but they bring in some cases, ers, for instance, are as a rule, of the high, thousands of dollars from collectors, simp-Steiner model and varnished in imitation of old much used instruments; they are most- These violins, however, have usually been ly brown in color and more or less tampered with to their disadvantage after scratched. Such instruments are offered leaving the hands of their makers. Such to the uninitiated as old, unredeemed vio- instruments, curiously enough, are in the lins by any broker who would buy them for possession of wealthy amateurs, as seldom that purpose, and the purchaser usually does a professional violinist tie up money walks out of the pawnshop feeling that he in instruments he cannot use. Therein he has become the possessor of some old heir- displays his good sense. loom which its former owner was compelled to part with through dire necessity. violins manufactured. It would seem that Should he ever learn that the supposed at the rate of manufacture the demand heirloom sells at from five to seven dollars would soon become satiated. This would gain," for forty or, perhaps, fifty dollars, consider that there is a certain personality it would be apt to cause him to lose faith about a violin, or even a "fiddle" that serves in that kind of trading.

fiddles are usually found in country dis-

lines of their own glorious models, but of scorned. There are factory made violins grades, colors and values calculated to suit which are truly commendable. Indeed, if some of the soloists who insist upon using While there is no "market value" for old, wheezy, thin-toned or tubby violins genuine old instruments of the highest (through prejudice against the new, high quality-their worth being wholly condi- grade factory violins), would use the newtioned upon a prospective buyer's desire to er product, they would display better sense,

ly as specimens of their makers' work.

It is wonderful what becomes of all the wholesale while he had bought it at a "bar- appear a reasonable supposition when we to protect it from wanton destruction. How Violins for beginners are usually var- often do we hear of anyone deliberately nished with a brilliant lustre and find their destroying a violin, "because nobody plays way into the windows of music stores. on it any more, and it's in the way?" Sel-Good salesmanship governs the prices of dom, indeed. Such an act seems like sacthese instruments. The more they shine, rilege! It is a curious fact that the less the lower the salesman pitches his voice one knows about violins the more likely he and enthuses over the "exquisite scroll," is to revere them, and the more mysterious etc., the better sale he accomplishes. Such they seem. Therefore, of all musical infiddles come at about seven dollars or less. struments, it is quite safe to assume that wholesale. Red, yellow and almost black the violin is, by far, the less perishable.

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are human only in that they are created, are refreshed by its long slumber.

of safety as to its well-being, simply be- live their lives, and die. On the contrary, cause of its bid for protection "runs in the many a violin has come to light after a century of abandonment and lifted up its Pianos, organs, and other set instruments voice to the ceiling of a concert hall, all the

Little Hints

grasp the end of the string, as the scroll is in the way of the fingers, at the far end following plan can often be worked suc- rest of the way.

In putting on an A string, after the end cessfully: Push the end of the string of the string has been pushed through the through the peg as far as it will go, then hole in the peg, it is often very difficult to hold the end of the string against the side of the string box as tightly as possible with the forefinger and work the peg to of the string box. Many violinists carry a pair of small tweezers, by which the end and fro. In this manner the string can be pair of small tweezers, by which the end worked through the peg until it is far through. In the absence of an instrument for seizing the end of the string, the finger to grasp it, and pull it through the

Violin Questions Answered

W. L. P.— It is estimated that Antonious Stradiuvarius, the greater was a strandiuvarius, the greater was on veilines and the greater was a strandium to the property of the strandium to the str

M. E. H.—Without hearing you play, it would be pure guess work for me to try and tell you what is wrong with your toke, as the trade of the trade of

L. J. R.—Commercing above the age of the second sec

What you want.

H. J.—From your description, I should
held the state of the state of the state
hin, and not mode by one of the two lings's,
width makers of modern from. These two
you care Kilngcuthal, 1750, and Christian Donat
Hopf, Kilngcuthal, 1750, These makers
their fixed the state of the state of the state
he inside of the violation. Even the contine
there are millions of factory-minds lings's,
learned "lings" on the sack. There are
many grades of these factory Hopf's.

A. C.—Your violin is evidently an imita-tion Stradivarius, as the real Stradivarius did not ornoment his violins by inlaying fig-ures of angels, etc., on the back. Just what the value of your violin is I could not say without seeing it.

ions Answered

M. S.—In accompanying the voice, if there is a special obligation of all lifetime part written for the violin, to be played with the ten of the violin, to be played with the second of the violin part, and you play of the present entire in marking the lowing. Where there is no violin part, and you play of the control of the violin part, and you play of cherns, either you or your teacher had beet mark the bowing according to the rules of the song as far as possible. The siters above the voice part are phrase morts, and violin, although they indicate in a general way the style of bowing which should be played except as written, but in the part of the song a written but in the part of the violing the proposed corectly as written, but in the part of the violing which we have been all the part of the violing they indicate the proof part and the part of the violing which we have been all the part of the violing which we will be the violing which we will be the violing when the violing which we will be the violing when the violing which we will be the violing when the violing which we will be violing the part of the violing when the violing which we will be violing the part of the violing when the violin

bridge and the end of the ingerboare, we can always to a supple.

Fibliosetick—Tour, letter is too Indentite the present of your practice should be conduit of my advising now that selections are conducted by the property of the property o

Musical Step-Ladder

THE ETUDE

By Grace Busenbank

THE three leger lines above and below the staff were a bugbear to some youthful the stan were a baseline some youthing there would be a musical step-ladder at the next class meeting.

This aroused no little curiosity and interest, although the pupils were accustomed to novelty at these meetings, which were generally characterized by some distinctive feature-for variety is not only the spice of life, but of music study. When the class arrived at the studio, of composers, pianists, etc. If suitable

each member was provided with music ones adorn your studio walls they may paper and a red and a blue pencil. "As we build this step-ladder, let us

look at the steps that compose it, and should be attached to the pictures hear how they sound. In a real stepladder, of course, the spaces are as important as the rungs; for how could one ever get higher or lower, if the spaces between the rungs were not there, to measure where the rungs should be?

"Here are the step-ladders which we will turn into musical ones. The lowest self with the names. stace on this diagram (No. 1) is E. Whoever can find this E first on the piano, may play the 'ladder.'



Ruth, a bright-eyed ten-year-old, was and so forth. first, "Then-from E count up to the staff space F, playing every other note "E, G, B, D, F," said Ruth, surprised at courages the pupil to observe. the familiar letters. "Then climb to the top of the ladder, starting with the fourth space E in the staff." "E, G, B, D, F,"



said Ruth again, "Why we know those letters," said John, eagerly. the Tr In the same way, the "lines-ladder," as Foot!

Roland called it, was found to contain two

The class then filled in the steps of one ladder with red letters and the spaces of the other ladder with blue letters, on their music paper, so that their step-ladders



ladder to the other, and "leaping" from a child at the blackboard pointed to any line or space above or below the staff, while the teacher sounded the note at the piano. The others strove to be first to write the letters on their empty "ladders" on paper. The first winner of five correct

letters had the next turn at the blackboard. "No fair inside the staff," said John. Then this drill was reversed. One child your own little self in the music you at the piano played different notes outside the staff boundaries, for the others to ings of him who has written it." find on the blackboard "ladders."

The class took their musical step-ladders home. On the reverse side was another diagram to be filled out, in each space a red letter, on each line a blue letter. "So we can read straight up by skips,

either red or blue," said Margaret with satisfaction The leger-line-bugbear was a thing of

Musician's Picture Contest

By Lotta Relden

Select a number of well made pictures serve the purpose. A numbered card or which the name and nationality are written

The pupil should write the number and the name of the musicians in his note book, making special efforts to associate the name and face. Every week a picture should be added, the pupil in turn adding the new numbers and names to his list This enables the pupil to familiarize him-After a good number of pictures have

been listed the cards should be removed and the pictures renumbered. Each pupil is to make a list of correct names, corresponding with the numbers on the pictures. The one who remembers the most faces with their proper names is awarded a musical prize. If the pupils have a knowledge of musical history special sets of pictures may be used grouped from the early classical, classical, romantic, modern, or ultra modern composers. Pictures may also be arranged according to nationalities, pianists, conductors, violinists, composers

and speaking the notes as you play them." special gathering or recital. This en- you will benefit much.

Triad Tips By Daisy E. Faed

together? No matter how carefully you show him how the chords fit right into the correct fingering, his "fit" differently. This little plan has resulted in pleasure combined with correct fingering at the very first. Have the pupil say as he plays the Triad: Together! Right Foot! Left

Together, meaning both hands use the same fingering. Right Foot, it is the right hand's turn to change to finger two. Left Foot, left hand's turn for finger two, and so on, up as many octaves as you wish. Coming down we say, Together! Left! Right! Together! etc., and so they march to perfection.

A Suggestion to Pupils By S. Janie Bolin

Dip you ever go to your lesson and have the teacher ask you about something she mental "jumping" from one step of the to confess that you had forgotten to praclower to a higher space in this way: One tice it? Dreadfully embarrassing, wasn't it? If you will make it a rule to go over all your lesson at least once before you sleep on your lesson day, you will remember each point given by your teacher much better than if you lay it aside until the next day. Very simple, but it is worth trying.

> "Learn as soon as possible to forget Hauptman.

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For Christmas By R. M. Stults

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The various features of piano technic are the pathetic Coulombin's Lamand, and its taken up, such as the trill, pedal, repeated folly Panetimetle. It is one of those the path of the present the path of the such path of the path of the suite make the path of the suite make the path of the suite make the present a more to have or all the study placed upon it. We are expecting to have this work on

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Your Friend the Pianoforte Action?

By Edwin E. Holt

It has seemed more than "passing strange" to the writer that certain of the fundamental factors of pianistic education are almost universally passed over with the scantiest mention.

Take as an instance the "action" of the pianoforte. How many average students have any really exact idea of what happens inside the piano when one of the keys is depressed or a pedal put down? Or do they know the differences between the Upright and Grand piano actions and the effect of these differences upon finger ac-

Now, an apprentice workman has carefully explained to him the structure and proper manner of using the tools of his craft; but the piano student-the "apprentice pianist"-ordinarily receives no such explanations and is practically obliged to find out for himself, by months and years of experiment, how to produce certain effects of "Touch." True he has volumes of ITHACA CONSERVATORY directions, but these, unaccompanied as they usually are by a visible demonstration of the piano-action itself, are, ordinarily, poor guides at best, and are often diametrically opposed to the real facts of the case.

If the Self-help student really desires to help himself, let him spend a few hours with a competent piano-tuner or other person who really understands the mechanics of the pianoforte action; for no one, no matter what may be said, can order his practice to the best advantage unless he has clear knowledge of what really happens when he depresses and releases the piano

Perhans no other one bit of knowledge will help him as this will to "think for

Don't Use the Pedal All the Time

By William Ellis Hoopes

IT must be remembered that the damper or "loud" pedal, has another important office in the art of piano playing besides that of merely sustaining the tone. We are apt to think of the pedal in connection with quantity of tone, forgetting its very significant contribution in the quality of tone it gives, and which has a beauty

peculiarly its own. Most of us use the pedal "all the time. and so our playing is almost always monotonous as regards its tonal aspects. The remedy for this is very simple. Regard the pedal as a luxury; and thus you will use it far less. Then, on occasions when you do use it, your playing will take on a new character, a new charm,

and a beauty hitherto unknown In general, never use the pedal when you can do without it,

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and adapted technical exercises embodies the life work of the great Spanish virtuoso and togeher Alberto Jonas, long resident in the United States. It is one of the few works we United States. It is one of the few works we the technical material coming from such ex have seen which would be entitled to use the term "Master School" in that it has gone far in advance of anything yet produced in the in advance of anything very plantace in the exercises are the exercises and comprehensiveness of the exercises this in selecting this immense mass of adand studies included. Moreover, the work has vanced exercise. The work is a "High School" and Studies and interpretation and indicates Spanish by Senor Jonas,—all of which lang-something of the modern demands upon the spanish as seaks with remarkable fluency. In technical equipment of the planist.

owitsch, Ganz, Goodson, Godowsky, Lhevinne, This extraordinary collection of original that these internationally known pianists have contributed to the work is in itself a mark of its character. It is not for the reviewer to perienced artists. Senor Jonas' own experience with his pupils, many of whom have

Ten Practical Suggestions to the Mother of the Little Pianist

By V. G. Tupper

1. See that the child's Practice hour is 7. When you hear complaints of the not interrupted by friends or family, "Tal- teacher, go and make personal inquiries ent is developed in solitude."

2. Try to make the practice hour as reg- preciate your interest and cooperation. ular as dinner or any other habit of daily 8. If possible get a victrola, and see that

tracted and careful work is not done when the fingers are stiff with cold, and the child jazz and ragtime in your home. in bodily discomfort.

tice hour in two periods. child to play well.

Consult with the teacher often, she will ap-

your children hear records by the great 3 In cold weather have the room warm artists. There are also fine records of and comfortable. Children are easily disjoy. If you want musicians don't permi

in bodily disconfort.

4. A piano out of tune will not help the pupil's ear Your piano should be tuned tune will not help the pupil's ear Your piano should be tuned to some the pupil's ear Your piano should be 5. If the child is small divide the prac- let them sing the best vocal literature.

10. Pieces are not neglected, therefore 6. At convenient times during the year encourage scales and exercises by the arrange musicales in the home at which promise of some special treat, or little your child and her little friends can play. prize. Above all show your interest in the Talk music, encourage music, expect your musical development of the child. Work with, not against the teacher,

When the Piano Should be Tuned

By Emmett Campbell Hall

when it is affected by an extreme tempera- wire 5 inches long. Consequently, the ture, either heat or cold, as it will be found, lower notes, having longer wires, are lowif this is done, that the instrument is out ered far more in proportion than the higher of tune as soon as the temperature becomes normal. This is due to natural causes. The result follows no matter how well or skillfully the tuner has done his work. Not infrequently a tuner is blamed, or an instrument declared to be defective, when, as a matter of fact, the whole trouble is in the weather. An instrument in excellent tune may become discordant with a sudden cold or hot spell; but if left alone it will become again harmonious when the abnormal conside of the room, or the reverse, may throw air-tight vault and at an exact temperature have to be retuned.

in which the pins to which the wires are so that the total elongation of a wire 20 a tuner.

A PIANO should never be tuned at a time inches long will be four times that of a notes, and the piano is out of tune. A lowering of temperature causes all wires to contract, the relative contraction of the longer wires being of course greater, so that the lower notes become more sharpened than the higher ones, and again the instrument is out of tune. This explains why a piano may be off-tone at times, and in perfect tune at others.

From a strictly scientific point of view, it would be impossible to keep any piano dition has passed. The shifting of the postiftion of an instrument from near a fireplace or other source of heat, to the other
older or other source of heat, to the other it out of tune. In this case, if the new location is to be permanent, the piano will "tired" than others, changes of tone would eventually take place; but, for all practica These changes of tone are brought about purposes, a good piano remains in tune for by the shrinking and expansion of the a long while if not subjected to abuse or metal in the sounding wires; or the frame extremes of temperature. An "extreme" in this case means any temperature very difattached may alter its shape slightly, relaxing or tightening the wires. Piano wires was tuned. Obviously, then, the time to are not all of the same length, but are tune a piano is when the temperature is shorter and shorter as one passes from the near the average to which the instrument lower to the higher notes. When steel of will be exposed. If a piano gets out of which most of the wires are made, is raised tune, the first thing for the owner to do is in temperature it expands; therefore, when to consider the weather. If there has been the temperature rises, cach inch of the a recent sharp change in temperature, he wires becomes longer by the same amount; should wait a while before rushing off for

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road without even stopping to bow.

Enigma

By Anna Earle Crenshaw (Age 14)

My first is in thrown but not in black, My second is in black but not in coming, My third is in coming but not in know,

My fourth is in know but not in make, My fifth is in make but not in chair, My sixth is in chair but not in house,

My whole is a famous composer.

Miles and Miles for Lessons Betty and the Stringed Instruments

RECENTLY THE JUNIOR ETUDE received a lives in the state of wasnington. She ended up her letter by saying that she much abou. all those queer brass and wood three and sometimes I have four, but no instruments that they seemed like old one seems to mind," and Betty was sur-record on her new "machine" to see how malted EIGHT MILES every time she friends. In fact I knew much mere about prised to find Bass-viol so agreeable, for many of her instrumental friends she could took a music lesson! Think of that. Livithem than I did about the strings," she he did look stern at first. ing four miles away from your teacher added, as she curled herself up in the big and being willing to walk there and back chair. every week for a music lesson. People "But you knew all about me, did you

who take the trouble to do things like that not?" asked a violin that was standing are the ones who are apt to find success right in front of her. "Oh, I know a little about you," answered Betty, "but very little. I know that you are called Violin, and that you are very popular.' "Thanks," answered the violin, for even instruments like to be told that they are popular, you know. "But you do not know how many strings I have," teased the violin, "Five," answered Betty, "Wrong," corrected the violin, "only four, and they are G, D, A, E, the G being the first G below middle C." "And what is the difference between first violin and second violin?" asked Betty, becoming very much interested "Absolutely none" answered the violin, " we are twins, but we generally play different notes, that's all."



"Here comes a pretty thing," said Betty
"Do you know me"? asked another
"doin, just joining the group. He was a
tent," they bit larger than the other
spin, Betty thought. "My name is Viola,"
the continued "I am just like a Violin,
only I am size B and Violin is size A,
the C being an octave below middle C,
"Harp is very pretty to look at an auto
the C being an octave below middle C,
"Really I never knew there was so much
system to an orchestra," mustd Betty,
"And I suppose this is a Bass-viol coming "And I suppose this is a Bass-viol coming of others live only a block or two from over," she said, as a 'Cello joined them.

their teachers and still think that it is hope you do not think that I look like too much trouble to go there, especially Bass-viol," and his feelings seemed to be if the weather is warm, and they are the quite hurt, "Oh, excuse me," pleaded people whom Success will pass by on the Betty; "you see I have never met the stringed instruments before. And where are your strings, 'Cello?" she asked. "Right here,' he answered, trying to be funny. "I suppose you mean what tones do they give They give C. G. D, A. just like Viola, only an octave lower. And, by the way, my name is really Violon-cello, Violon

heim the Italian for bass-violin. Please
remember that.

"Now this "Rass-viol surely" said
"Now this "Rass-viol surely" said
"Now this "In ever saw
attribute and the to study it. I want to reach
surely as a came forward. "I never saw
attribute and the to study it. I want to reach
imide of it." "I'm sure you could if there
were a door." he answerd, but you would
spoil the tone terribly." "How many symphony, you know, all kinds," said Viola.

"Bearmer Whitzer (as a viole was
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"It certainly does," agreed Cello. "I wish the rest of the crowd were here now and "Well," said Betty, after returning from strings have you" asked the little girl. we would show you what we can do."
But just then Betty got up out of her RESEARCH THE JOINT PLANT TO RECEIVE A STATE THE PRINCIPLE OF THE PRINCIPLE

'CELLO

recognize by sound, and was so pleased to be able to find so many.

The Music Lesson By Frances McCollin I love to hear the orchestra Play overtures and suites, And I can see the instruments Quite plainly from our seats. I love to hear the violins And watch the drummer play, And often wish the whole week through That it was concert day.

The whispering wind and rustling leaves
To me are like the strings—
The crickets, birds and katy-dids
Are oboes, futes and things.

But when the Springtime comes again, And concerts are all through, I have another orchestra, And I just love it too.

You see, I have two orchestras, I love them both so well; But which of these I love the best I really cannot tell.

The music is the talling rain

When thunder showers come; I tell my dolls it's concert time The thunder is the drum.

Great Composers

der more or less, and name at least one composition of each composition of leaf composition. He composition was a leaf composition of leaf composi

Letter Box

Junior Etude Competition

Junior Etude Competition
The Jesson Erros will award three pertiy
prizes each month for the neatest and beet
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IF I WERE MY TEACHER

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You gat' ve (Pries Winner)

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well as we possibly can.

(Christin on give her address).

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Ratherme Junigerei Leola Laster, Margaret E. Newbard; Ehle Millerin; Helen E. Thayer; Gertrude Bloomer; Irene Janet Nckson; Pauline Melanson; Rhoda D. Lundy; Kathryn Kungler; Dorothy E. Beat Junios Feruer. Greetings! That is to all the Friends who Pearl; Virginia Anderson; Helen Flitch; Joorys Tumer; Ingelar Kloppen; Agnes Elouise Plitt; Dorothy Smith.

Letter Box

Dear Junios Erues:

Dear Junios Perues:

Dear Juni

since the begining of the year. I have found that by playing all of them every Saturday I am able to keep them all so Saturday I am able to keep them all so that I really enjoy playing them. I hope this may prove helpful to some of you who have been in the same difficult of the same difficult

Puzzle Corner

Puzzle Corner

Answer to last month's pursle—MOZART.
There was a slight indisprint in the puzzle;
There was a slight indisprint in the puzzle;
The reason of the puzzle;
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Spiria Rubinoviti (Age 14) N. 19.
The price winders are—Beatries Ruben (Are
Spiria Rubinoviti (Age 14) N. 19.
The puzzle of the

Instrument-Puzzle

STARTING any place in the square, move in a straight line in any direction and find the name of a musical instrument. How many instruments can you find?

> R L R X N I L O I V A L U E O R G A N I TEMTXXNXHO
> ICPUEOBOAL
> UXELMURDRA
> GXTOJNABPX

Mother Goose Orchestra

well as we possibly can, mark (Age 14).

Christatte Chair to Gave be readeres).

If I Were May Tracher

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WE have organized a junior music club Dear Junior Etude: We have organized a junior music club which consists of sixteen members. The time of our meetings is the second the property of the property o

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